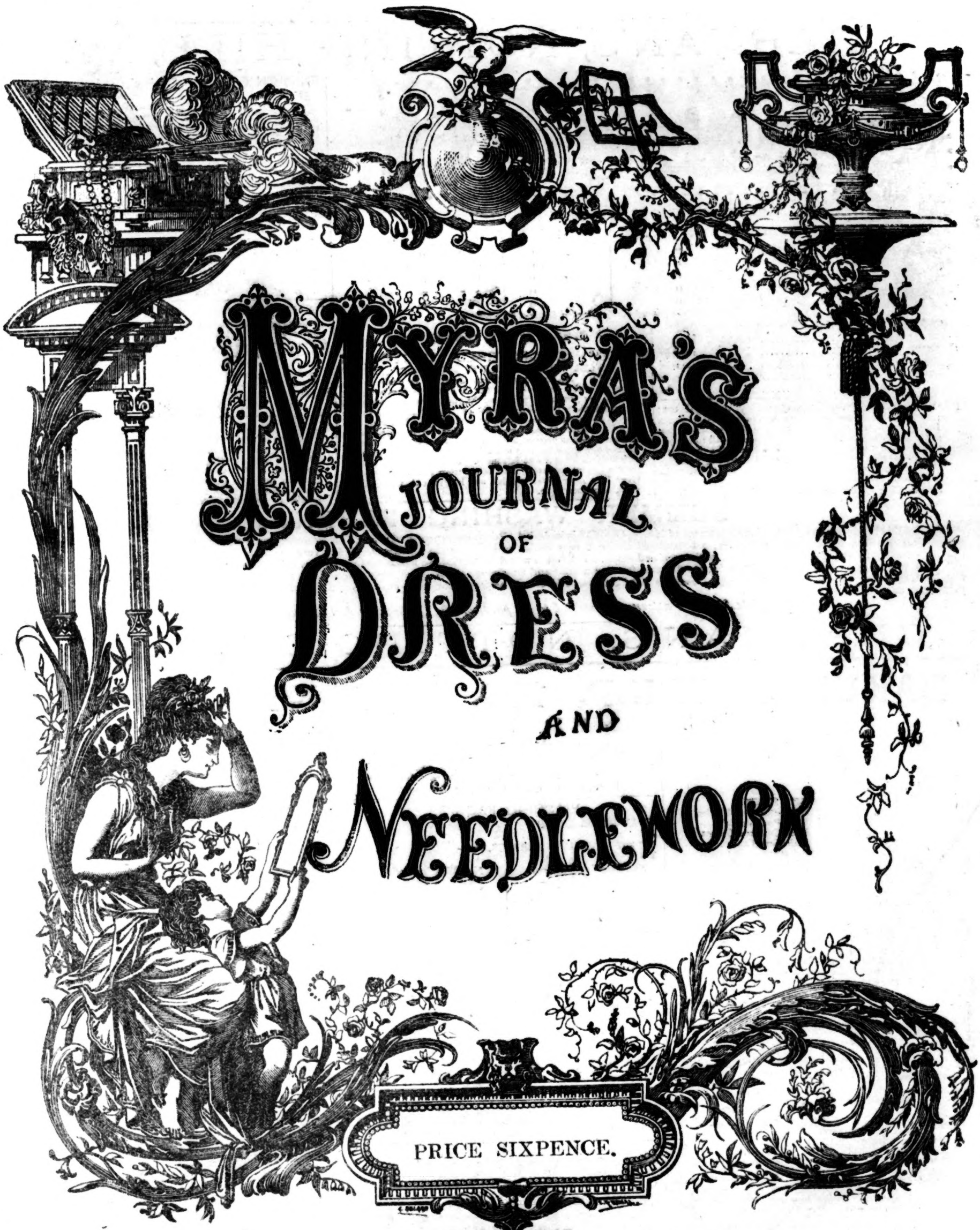
No. 6. Vol. II.] [July 1st, 1876.



MYRA'S JOURNAL OF DRESS AND NEEDLEWORK

PRICE SIXPENCE.

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MYRA'S JOURNAL OF DRESS AND FASHION

AND

MYRA'S PARIS PATTERNS AND MODELS.

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Vol. II, No. 6.] [July 1, 1876.

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(See Myra's Answers in "Myra's Journal.")

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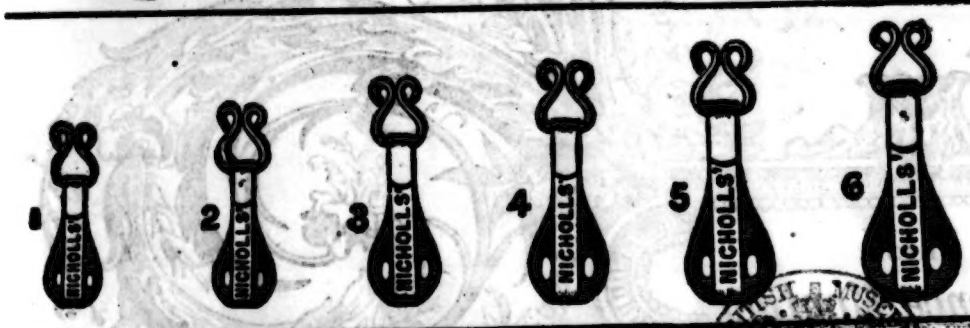

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MYRA'S JOURNAL
OF
DRESS AND FASHION.

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DRESS AND FASHION IN PARIS.

FANCY woollen materials continue to be greatly preferred to either silk or faille for costumes of all descriptions; the manufacture of these tissues has so increased, and the styles in which they are made are so various, that it would be a matter of no small difficulty to describe them all. They are usually made up with a combination of silk, or, at least, ornamented with faille bows.

These materials are in many cases so pretty that they are employed even for dressy toilettes instead of silk, but for this purpose the colour, make, and trimming must be carefully selected. The majority are in stripes, with long, flat skirts; these stripes have the effect of making people look taller and slimmer than they really are, and give them the particularly reedy appearance so much admired and sought after at present.

As to colour, strong contrasts are in vogue just now, and certainly the mixture of bright red with navy blue sounds rather startling; and yet, so carefully are these colours combined that the effect is not at all what one would imagine it must be, and then it is the very latest novelty. All shades of white, cream, fresh butter, ivory, silver, moonlight, are still the rage, and any of these white tints mixed with some bright colour is very becoming.

Amongst the profusion of trimmings, those most in favour are lace, fringes of all descriptions, tasselled, balled and netted, and a great variety of embroidered braids. This style of trimming, which is not much known yet, is reserved for dressy toilettes; for the nonce, all dresses are made with pockets, whether Princess-shaped, or with a polonaise or tunic.

There is absolutely no end to the different ways in which pockets can be made; one of the prettiest models is the mediæval hanging-purse, shaped like a bag with revers, fastened to the waist by two braces, and supporting the draping of the tunic; the purse is allowed to fall very low, and ornaments one side of the costume.

The Juive tunic is much worn, and when made of thin materials is an economical way of converting an old dress into a new one, as it simply requires a perfectly plain dress underneath. Muslin, grenadine, gaze de Chambéry, and Chalys, all make up in this way.

Whilst writing on the subject of grenadine, we may inform our readers that *plain* grenadine is only worn for deep mourning, and is then trimmed with mohair or silk braid; brocaded silk grenadines are made for toilettes when mourning is not required; the groundwork of these is open, and so beautifully are they made that they look exactly like blonde. The silk dress worn under the grenadine must of course be of precisely the same shade.

The zephyr costumes made this year are remarkably elegant, and at the same time exhibit considerable simplicity and good taste; one pretty zephyr costume for instance is of unequal stripes of grey and pink, mingled with white muslin. The skirt, of zephyr, is trimmed with pleated flounces of white muslin, alternating with zephyr flounces cut on the bias, and gathered. The tunic is trimmed in the same way, and draped with reversed folds, and the muslin pleating which edges it mingles with the draping at the back; the flat, tight bodice is edged round the basque with a similar muslin pleating, and the white muslin sleeve is trimmed with zephyr pleatings. The notion of the muslin sleeves is a happy one, and gives this simple costume a very coquetish appearance; it has no other garniture of any description, not even the silk bows which constitute the ordinary decoration of the fancy woollen costumes.

Other zephyr costumes are of ruby colour and grey, or blue and white, something like the coarse aprons notable housewives used to don when busy in the kitchen. The same idea of almost invisible chequers is also met with in woollen materials; the skirt is trimmed with pleated flounces, and the tunic with cotton fringe of the same tints as the material. The basques—when there are any—and the sleeves are trimmed like the rest of the toilette.

For either town or country wear, or for travelling, these small chequers are the best possible pattern; for dust does not show on them, and they are not easily soiled. Amongst the lighter-coloured zephyrs, the prevailing tints are blue and silver grey, dark navy and light blue, grey striped with brown, blue with pink threads, maize and dark sulphur colour, and many other combinations.

Striped fabrics can be arranged in many different ways to form trimmings, depending on whether they are cut straight or on the bias. Flounces, when cut on the straight, can be pleated in such a way that the stripe shall not show, and the flounce appears uniform, or by altering the pleats the colours can be alternated. This has a good effect; and as stripes are likely to be very much worn, any variety in the arrangement of them is welcome.

An extremely pretty costume in this style has been lately made, and

No. 134.—THE DORIS SHAWL-FICHU.

The Pattern of this Vetement is given on the Diagram Sheet.

Made-up Model, 3*s*. 6*d*.; *Flat Pattern only*, 1*s*. 9*d*.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

will serve as an example of the style meant. The toilette is made of a light silk and woollen tissue of a pale blue colour, striped with a darker shade of blue. The skirt, made of the same tissue, is trimmed with pleatings, and a flounce bound and lined with dark blue faille, showing the reversed heading. The polonaise, buttoned down the back, is bound with dark blue faille, and edged with fringe. A series of buckles, made of cardboard, and covered with the material of the dress, is placed down the front, and a dark blue ribbon passed through them. Three silk tassels fall below each buckle; the sleeves are of dark blue faille, with revers of the woollen material, and a trimming resembling the buckles in front.

Those who wish the long, tight bodices now worn to fit them exactly will not be content with the low, wide corsets that have been worn for some time past, but will seek for others better adapted to the prevailing mode of long-waisted dresses. The new corsets are very deep and long; the busk is narrow at the top, but spreads out at the bottom in a rounded shape on each side of the corset. These busks are specially adapted to stout figures, and are both more comfortable and becoming than any others.

Notes of some models of lingerie will not come amiss, now that the season for white petticoats has thoroughly set in; of these a very nice specimen was edged with a pleating, an embroidered band was placed above this, and then another pleating and insertion. Another very dainty petticoat was edged with a flounce in small box pleats, headed by embroidery, insertion, and a scalloped heading. Another model had a bouillonné, with embroidered insertion on either side, and a deep and richly-worked band of embroidery.

The edges of drawers are trimmed with tucks, insertion, and embroidery, or else insertion and lace.

Chemises are very elaborately trimmed. Some are ornamented with insertion and lace in the shape of braces, and a little front-piece with tucks and insertion: the sleeves are formed by the braces. Others are trimmed entirely with Valenciennes lace, insertion, and edging, the sleeves of these being formed by one row of insertion and two of edging; and a third make has a yoke composed of numbers of small tucks, divided into groups by lace insertion, and edged all round with narrow Valenciennes. The sleeves are made in the same way of insertion and edging, and groups of tucks.

No. 135.—THE SOFTA MANTLE.

Made-up Model, 3*s.* 6*d.*; *Flat Pattern only*, 1*s.* 9*d.*; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

A very elegant night-dress is made with a plastron composed of bouillonnés of nainsouk and insertion. The collar and jabot are trimmed with finely-pleated lace, and the same garniture is repeated on the sleeves. Another style has narrow crossway tucks, and wide Valenciennes insertion; the collar, jabot, and cuffs are double, and trimmed to match with tucks and lace.

Cravats are prettier than ever this season, particularly those made of white foulard, with cream-coloured lace insertion, and little flowers worked in silk, and which suit admirably with the new *paysan* collar; or those of light-coloured foulard, with ends of old Bruges lace. These look best with a pretty parure of fine open-worked linen.

Little paysan shawls, tied loosely on the chest, are becoming very general. They are made of some soft material, and edged with fringe. Ladies have also very much adopted the plan of wearing real flowers in front of their bodices; it is a costly habit, and therefore not likely to become too common. The flowers are made up on flexible wire stalks, and have the most charming effect. Every day, and sometimes many times in the day, the flowers are changed, in order that they may always correspond to the toilette.

The rage for enamels is another "sign of the times," though we have not yet reached the extravagance of our ancestresses of the time of Louis XVI., who thought nothing of using the works of celebrated artists as buttons for their dresses. For the present, we are ready to content ourselves with more modest jewels, which, however, are not to be despised either for their artistic qualities or price, which is none of the lowest. There is much good taste in this fashion, and in one large establishment all the costumes have buttons of this description enamelled on porcelain or biscuit china; they are also used for pretty indoor shoes.

The shape most in vogue for chapeaux is the capote, either of straw or silk, and the straw chapeau with a rather pointed crown; in either case the chapeau is more than ever loaded with fruit and flowers.

A very elegant capote for a young lady is made of straw, and trimmed with a sulphur-coloured faille scarf, forming a bow at the top. All round the chapeau and underneath there is a wreath of black cherries, half hidden underneath ivy-leaves, and a bunch of red cherries at the side.

A capote to wear with a plum-coloured toilette is of faille of the same shade; the brim is lined with pale pink drawn faille; under the brim there is a pleating of white tulle, and a bow of plum-coloured velvet, with an agraffe. The curtain and front are made of white faille, and a bunch of roses and mignonette is placed just under the curtain.

A white straw chapeau, with the brim raised in front, has this part lined with pale blue drawn faille; a torsade of the same faille supports a bouquet of daisies and cornflowers; a similar bouquet, mingled with bows of faille, is placed in front.

Another very fine straw chapeau has a wide brim, and is trimmed with straw-coloured feathers and red roses.

MARIE GOUBAUD.

LESSONS IN MILLINERY.

LESSON IV.

CAPS are so much required for morning wear by those ladies who superintend their *menage*, that no apology is needed for the plain-looking cap, which is the first object of our attention. A round piece of clear muslin is pleated lightly on a bias band of doubled muslin, and two frills are added—one of plain muslin or torchon lace, the other of doubly pleated muslin, trimmed by loops of velvet. A bow, composed of two loops and a tightly-drawn centre, is placed at the front; the ribbon which surrounds the cap is loosely knotted once before being placed in position; the ends of this ribbon are concealed under the bow.

No. 2 of this series of cap is far more dressy. An oval of muslin is gathered on to a strip of muslin, which is concealed by the bouillon of muslin, headed and edged with lace. The bouillon consists of a strip of bias muslin, gathered on the plain muslin strip. Black velvet is run through the bouillon, and a velvet bow, with two loops and two ends, is placed in front. At the back the lace joins to form a cascade, falling over the hair.

No. 3 is much prettier than it appears in the illustration; the muslin employed is peculiarly clear. The foundation is edged and ornamented with very clear muslin scalloping, gathered and disposed in pleatings. A bow and loops of blue ribbon (or of any colour matching the toilette) is placed both back and front; two very long ends and one shorter end finish the bow at the back; the front bow consists of two

NOTE.—1st Lesson in Millinery, MYRA'S JOURNAL, February No., page 3, Bonnets; 2nd Lesson, MYRA'S JOURNAL, March No., page 26, Bonnets and Hats; 3rd Lesson, MYRA'S JOURNAL, May No., page 75, Caps.

loops and two ends placed alternately, and tied down by a centre loop.

The entire effect of a bow depends upon individual skill and taste; the same number of inches of ribbon cut into equal lengths will take graceful or stiff forms under the touch of a "light" or "heavy hand." The whole effect of millinery lies in the touch and mode of handling.

The fichu, which is illustrated next, is by no means difficult of execution; the crêpe, gauze, or silk, of which it is composed, is cut bias, and folded over a small shaped piece of stiff net, on which the lace is gathered. A few stitches keep the silk in position; the collerette is gathered inside the net, and disappears beneath the flower which fastens the fichu; the lace is gathered, and forms a jabot below the rose. The spray of rosebuds and ribbon bow can be worn either in the hair, or as a finish to a square bodice or *en cœur* corsage, or to any kind of dressy fichu. The whole art of this bow lies in the arrangement of the three loops and two ends of ribbon. The stem of the rose spray is drawn under the central loop of the ribbon.

Some care is required in making the pretty bow of lace and ribbon which is the last of the nouveautés illustrated, and those who would copy this bow should begin by gathering the lace on a strong thread, and mounting it on a strip of stiff net, twisting the lace as shown in the drawing. The bow on the opposite side is made of two loops close together, one loop and one long end.

The cap in the centre of the page is a most elegant coiffure, and should be attempted only after a little practice and experience in millinery. Any kind of flowers can be used, but the rule this season is to have those flowers alone used which are absolutely in blossom. Fruits which are in season are also used. The inexperienced milliner must be warned against employing either too large specimens of any kind of fruit, or too great a quantity of natural-sized fruit, on any chapeau or coiffure. Exaggeration of material is always a serious defect, but is nowhere more misplaced than when applied to millinery.

The Marie Stuart cap, which Messrs. Laugher and Cosens are now selling largely, will form an excellent model for young beginners in millinery. It is usually composed of crêpe lisse, imitation or real Valenciennes lace, in crème or white Maltese. Sprays of flowers can be added at will to this charming coiffure. Those of our readers who do not care to make up the caps and coiffures we have here shown can see these and an immense variety of caps at economical prices at Messrs. Laugher and Cosens, 97, Oxford Street, W.

No. 136.—NEW CAPS AND LINGERIE DESIGNED OR IMPORTED BY LAUGHER & COUSENS, 97, OXFORD STREET.

THE FICHU.

THIS neckdress, in its original style, our readers must know, consisted of a square or half-square of clear Swiss muslin, or bobinet, bordered with a frill about a finger's depth, either simply hemmed or trimmed with lace edging, or the frill consisted of deep lace. Occasionally we find among the toilet remains of our ancestresses a fichu of fine old point lace; but as a hundred years ago it was more difficult to import laces than at present, and as smuggling was not quite so common, these interesting relics of the last century are very rare, and should be valued as heirlooms. To meet the demands of the time, however, we find fichus of fine point lace, wrought in elegant patterns, from £25 and upwards, while, at lower rates, there are very rich and showy articles of the kind in point duchesse, and still less expensive laces, with fichus of the tulle princesse, the silk guipure, Louis XIII. laces, and clever imitations in the machine-made woollen lace.

Another style of the fichu is of Swiss muslin, embroidered on the edge, or finished with an embroidered frill—the embroidery sometimes being in colours, and the neckerchief daintily finished with clever little bows of ribbon to correspond.

A very beautiful addition to an evening toilet is a fichu made of soft silk tulle, or Mechlin net, trimmed with bows of coloured ribbon, and nothing more. There are also fichus of woven silk net-work, and some of real net-work in silk floss, edged with plain tasselled or crimped silk fringe. As a change from the triangular neck-dress of the different kinds of net-work, there are scarfs from one and a half to two yards long, with thick and handsome stiches on the edge, and a finish of tasselled fringe. These scarfs are also used for bonnet and hat trimming, and make very effective garnitures.

No. 137.—THE GLOXINIA COIFFURE (back view).
Worn by Mdlle. Croizette in "L'Etrangère."

It seems hardly possible to enumerate the variety in neckties. From the simple bias band of crêpe de Chine and silk serge, with the plain corner ends, the most costly laces are wrought in patterns for the completion of the cravat ends. Cravats are made of crêpe de Chine in colours of fairylike delicacy, finished at the corners in patterns of the finest Alencon, duchesse, Valenciennes, and Mechlin laces—the confections ranging in price from 21*s.*, for the more simple patterns of duchesse and Valenciennes laces, to £10, and more, for the rich and elaborate designs, in which the Alencon lace is sometimes wrought. Our readers have been told more than once of the beautiful cravats of the real and the imitation woollen laces, and of the silk Louis XIII. lace; now we have them of the rich substantial Smyrna lace, not only wrought in patterns, but formed of insertion, with edging on each side. In the same manner, there are ties and scarfs of machine-woven woollen lace, and the imitation and the real Valenciennes, and fine Mechlin; while there are scarfs of plain and fancy net, richly finished with floss and chénille embroidery; and those of black and white net, embroidered with gold thread, which are the latest fancy.

All these, however, do not tend to the exclusion of plain crêpe de Chine and silk serge cravats, which still obtain for morning wear. There are also very rich cravats, finished with embroidered ends, and very handsome articles in brocade and damask; and cravats of fine toile or linen batiste, finished with embroidery or hem-stitching, or an intermingling of both the varieties of needlework.

The *furore* for cream colour and écru is particularly noticeable in all neck ornamentation. The prevalence of these tints in lace is well understood; in crêpe de Chine it is not less popular, and some of the dantiest and most desirable ties of the season are of toile, in écru, or so deep a tint of colour as to give the impression of being very much soiled or yellowed from age. So much in favour, indeed, is the tint removed from pure white, the wonder is that the term *jaune* has not been employed to it, as we see many confections much nearer yellow than either cream or white. As a variation from the inevitable cream colour, there are Louis XII. laces in pearl, snow-blue, pale rose, pale Nile-green, lavender, lilac, and the pale neutrals. With the high collar as a finish to the neck of the dress, it is very inconvenient to wear a cravat. The accessory then brought into use is the jabot, which is generally made of lace in from three to four coquillés, or in a double row of coquillés, divided by a strip of insertion, and ornamented with loops of crêpe de Chine, twilled India silk, or ribbon.

For these pretty little contrivances, crêpe de Chine is preferable to silk, because it is softer, and folds more gracefully. Very rich and delicate jabots are made of Valenciennes or Mechlin lace, trimmed with bows of crêpe de Chine or twilled silk; and for evening wear they are studded with delicate artificial flowers. For mourning wear and simple and inexpensive toilets, jabots are made of the crêpe lisse that is machine-crimped and pleated for ruching. Mourning jabots are rarely trimmed with bows; those intended to be worn in colours are finished with cream, rose, blue, and other fashionable colours. The finish at the wrist should correspond with the ornaments of the neck; for instance, crêpe lisse ruffles should be worn with crêpe lisse jabots, and lace ruffles with lace collerettes and fichus.

SPINNINGS IN TOWN.

And the bed of the eider's softest down,
'Twas a place to revel, to smother, to drown,
In a bliss infer'd by the poet;
For if ignorance be indeed a bliss,
What blessed ignorance equals this—
To sleep, and not to know it?
Oh bed! oh bed! delicious bed!
That heaven upon earth to the weary head,
But a place that to name would be ill-bred
To the head with a wakeful trouble.
'Tis held by such a different lease;
To one, a place of comfort and peace,
All stuffed with the down of stubble geese,
To another with only the stubble!

HOOD'S *Miss Kilmansegg.*

QUITE an event in our domestic history is the removal of our Lares and Penates from one home to another. Only the children are pleased at the change and the novelty. Alas! for "grown-ups" moving is synonymous with another word beginning with the same letter, and is to all but the careless and the unthinking a breaking of old ties, and an uprooting of old habits and ways.

But, as in all labour there is profit, so, even in the distasteful, heartrending work of taking down what has been the loving occupation of years, good—to others—may spring. Thus I tried to reason, as my dear household gods were taken from familiar abiding-places to be placed—"a mockery and a show"—in vast vans, when the unsympathetic myrmidons of the great Taylor invaded my sanctum, and laid sacrilegious hands upon treasures which had been my special care. The lessons learnt upon the three *dies iræ* are the following:—(1) Never remove if you can possibly remain in your present dwelling; (2) Never remove any old furniture, but buy new things to suit your new home, for old furniture, like old trees, will not bear transplanting, nor look well in the new home; (3) If my readers are the happy mothers of boys like my Tots, let the said boys be sent to stay with grandmamma until the flitting is over!

Taking down bedsteads, reticking mattresses, having spring mattresses mended—all these tasks form part and parcel of the ceremony of "moving." The philosophic mind, at the sight of the lacing and unlacing of spring mattresses, is not disinclined to ask, "Why is this thus? Why take this great trouble for the sake of a comfortable couch, when a more springy resting-place, with no trouble in arranging, has been invented?" Alas! the knowledge I am about to impart came too late to be of service for myself, for the discovery of Mr. Stidolph's "Institution Bedstead," was made after all my work in this line was completed.

No. 138.—THE GLOXINIA COIFFURE (front view).
Worn by Mdlle. Croizette in "L'Etrangère."

This bedstead consists of a wrought-iron frame, and a peculiarly strong, evenly-woven canvas sacking. This sacking is double and endless, like a round towel; it is kept "taut" by a strong tension on the revolving bearings, with a ratchet wheel affixed, and at each side a flange with hole to receive a smaller iron rod.

In the sacking is placed at one end the lesser iron rod; the sacking is then passed through the head frame over a bar above the seat level, and brought down and placed in the flanges attached to the revolving bar; a stout iron rod is then placed in the other end, passed through the foot, and after pulling the two surfaces of the sacking fairly together, is placed under the angles of the sides. A small winch or ordinary bed-key is then placed upon the square end of the revolving bar, projecting through the side of the head, which being turned causes the bar with the sacking attached to revolve, and brings it to the desired tension, a pall, acting by means of a spring sharply on the ratchet wheel, thoroughly securing it. The sacking is now ready for the only bedding which it requires — one horsehair mattress; and, with this, is a most comfortable and remarkably buoyant bed, having the additional advantage of requiring but one pillow, as the upper end of the sacking is slightly elevated.

The simplicity of the arrangement of sacking is a very noticeable feature, and may be gathered from the fact that its entire removal and replacing occupy not more than a minute respectively, giving thus every facility for examination, brushing, or, if soiled, of cleansing. The sacking, too, being endless, every portion of it can take its place on the bearing. This being round, and (that at the head) revolving as the canvas is strained, there cannot be said to be any friction; and from the equal bearing and the material being kept intact, without cut or perforation, no weight of an adult could tear it.

This admirably constructed bedstead is cheaper than the ordinary

iron bedsteads of similar size; as though the bed-frame costs a trifle more than the ordinary cast-iron lath bedstead, yet as no spring mattress or second mattress of any kind is required, it is much less costly than the ordinary bedstead with its two mattresses. No one who has undergone a recent "flitting" would wish to have any other than this portable, cleanly, and comfortable bedstead—so easily taken to pieces, so easily put together again—in place of the heavy spring mattress, which is alike difficult to remove and to keep clean. The Institution Bedstead—a real "institution"—is to be obtained only of the inventor, Mr. Thos. W. Stidolph, High Street, Dartford, Kent.

material, and looks well either made up plainly or trimmed with braids and fringes. Mr. Burnett's serges are from 27 to 29 inches wide, and are made in nearly all colours. When the widths vary from the above quotation, the width is stated on the patterns, which are sent post free. Among the patterns sent me, I observe No. 35, a lovely blue and white Galatea stripe, 3*s.* 11*d.* per yard; a plain blue serge for trimming costumes and for ladies' dressing-gowns and children's dresses, 3*s.* 2*d.* per yard; No. 76 is a cream-coloured serge, used for seaside tunics and polonaises, as well as for trimming serges of other colours, and which looks especially well upon brown, 3*s.* 6*d.* per yard.

No. 139.—NEW COSTUMES FOR YOUNG LADIES AND CHILDREN.

Made-up Models of Children's Costumes, 3*s.* 6*d.*; *Flat Pattern*, 1*s.* 9*d.*; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

July is the month *par excellence* for the seaside; the sea is warm and delightful for bathing; the light winds refresh the weary Londoner or townswoman, and the evenings are long and light. Our toilettes naturally are our first care; for of late years many houses have made a speciality of ladies' seaside toilettes, while some noted manufacturers have devoted their energies to the production of fabrics suitable for hard wear and exposure to the combined effects of sun and sea. Such textile fabrics must be woven from the finest wools, if we would not be subjected to the discomfort of wearing a dress which shrinks at the touch of sea water. The Royal Estamene Serges of Mr. Egerton Burnett, of Wellington, Somerset, fulfil all the requirements for durable seaside dresses, and are so extremely pretty that the costumes will be worn with the greatest pleasure by all. Serge is a peculiarly becoming A lovely violet and a royal blue cost 3*s.* 2*d.* per yard; a rich brown, 3*s.* 2*d.*; scarlet in various qualities, 1*s.* 6½*d.*, 2*s.* 2½*d.*, 1*s.* 11½*d.*, 1*s.* 8½*d.*, 2*s.* 6*d.*, 3*s.* 2*d.*; green serge of two myrtle shades, 3*s.* 2*d.* and 3*s.* 4*d.* The special makes for ladies' habits, jackets, and cloaks should be seen, for the variety is almost endless of these useful and most durable fabrics. Mothers will be glad to learn that Mr. Burnett has a specially-made Oxford serge for boys' summer suits; it is 31 inches wide, and costs 3*s.* 11*d.* per yard. It is extremely tough in wear, and most durable for bird-nesting, and the usual boyish sports. For boys, too, there is a special make of white serge for cricketing flannels, which is also, in my opinion, admirably adapted for ladies' flannel jupons, and for the wear of young mothers as morning dresses. The prices are 2*s.* 6*d.* and 4*s.* 6*d.* per yard respectively. Those ladies who require thin

woollen dresses, manufactured from an extremely fine yarn, will be delighted with a fine beige in plain colours, 24 to 25 inches wide, 1*s.* 6½*d.* per yard; striped, 27 inches, 2*s.* 9*d.* per yard.

For clergymen and gentlemen's morning wear a new serge is made, at 4*s.* 4½*d.* per yard, while for finest quality of serge, No. 61, at 4*s.* 3½*d.*, equals in softness cashmere or merino. It is especially designed for drapery, and makes up beautifully as a Princess or Juive tunic.

The most appropriate garniture for serge dresses is a deep woollen fringe which is added to the edge of the long tunics, as illustrated in our June number. The pockets are also trimmed with fringe.

With these pretty serges made up into charming toilettes, let us not forget that pretty stockings must be worn, and that the new striped clocked stockings are *de rigueur*. Messrs. Jannings and Son, 16, Fenchurch Street, have a charming variety of these stockings, the "clocks" being very fanciful in divers colours and patterns embroidered on the silk or Lisle thread. Black silk stockings, which are now so fashionable, are made with an extra length of leg, in the French style; the price is 10*s.* 6*d.* per pair. Balbriggan stockings are next in favour after the silk; and of these and coloured cotton stockings Messrs. Jannings and Son have an immense variety. Ladies' summer vests of gauze are also almost indispensable; the price of these begins at 3*s.* 6*d.* Messrs. Jannings have introduced a new three-buttoned Copenhagen glove at 3*s.* 3*d.*, which is one of the cheapest three-buttoned gloves I have seen. When I add that this glove wears as well as the Copenhagen glove at 2*s.* 9*d.*, is perfectly well sewn, and not one of the six buttons has "declined service," I think ladies may confidently send for a sample pair. An excellent Swedish glove is also kept by this firm in black and colours at 2*s.* 6*d.* per pair.

A dress which will not show signs of being packed tightly in a portmanteau is a great desideratum at this season, when nearly all of us leave home for longer or shorter periods. Alpaca and poplin are the only materials which are strictly uncrushable, and it is especially to poplins we turn as the *piece de resistance* of our wardrobe while travelling.

Messrs. Inglis and Tinckler, of Regent Street and Dublin, have manufactured a very light fine poplin for summer use; they call it "Elysian" poplin; it costs only 5*s.* per yard, and is made in all the newest colours, and in black. Damasked poplins are made to match this in every shade, so that a lady can carry out the modes of the day in poplin. For travelling abroad, a Princess dress of summer poplin, with two polonaises—one of cream damask poplin, the other black damask poplin—would make a good appearance at the table d'hôte. But it is not only for their real Irish poplins that Messrs. Inglis and Tinckler are so justly celebrated; their real Balbriggan stockings, from 30*s.* to 70*s.* per dozen, their imitation Balbriggan, at 19*s.*, and their double satin damask table linen, from the Royal Manufactory, Ardoyne, are equally worthy of notice. The table napkins, for instance, begin at 15*s.* per dozen; better qualities and richer designs cost 18*s.* and 20*s.* to 45*s.* per dozen. Table-cloths are equally cheap. Large bath towels, with Turkey red borders, cost 6*s.* 6*d.* each.

I must not omit to mention the beautiful chequered and striped Irish linen for dresses and costumes at 1*s.* per yard; the wear is endless, and the material washes as well as a pocket-handkerchief. Mr. Chapman, of Notting Hill Gate, who is one of the most indefatigable providers of useful and pretty dress novelties, has imported a great quantity of French ginghams, which are remarkably pretty as well as possessing admirable washing qualities. These dresses can be had in checks and in stripes. Gingham, real French gingham, is but little known by the young people of the present day, although it was much worn some twenty or thirty years ago.

Mr. Chapman has a special make of German grenadines, black, at 3¾*d.* per yard, and other makes at 6½*d.*, 10½*d.*, and 1*s.* per yard. The colours of his French batistes are most charming, and the width (33 inches) most advantageous; the price is 8¾*d.* per yard. In his celebrated Danish silk-finished alpacas, Mr. Chapman offers a selection of fifty-two shades, at 1*s.* 11½*d.* per yard. Everybody should possess one or two of these useful dresses. The cream and ivory-white tints are lovely in this beautiful material, and trimmed with ball or moucheron fringe to match, or with cream or black lace, make up well in all the leading styles.

Nothing can be prettier for summer wear than the coloured muslins which are now selling at all the West End houses. Even in London one can indulge in muslin dresses of one colour throughout without fear of looking out of character with our surroundings. Dress, if pursued as a fine art, as it should be, necessitates appropriateness not only to the

No. 140.—GAUZE AND STRAW CHAPEAU.
Model from Les Grand Magasins du Louvre, Paris.

No. 141.—THE STEPHANIE MANTLE.
The Cut-out Paper Model of this Mantle is given with MYRA'S PARIS PATTERNS AND MODELS.

No. 142.—THE CLARIBEL CHAPEAU.
Model from Les Grands Magasins du Louvre, Paris.

season, the day, and the hour, but a certain harmony should be maintained between the characteristics of our dwellings and the frame which is to *encadrer* the picture. A modern toilette, all flounce and furbelow, is as out of place in a Gothic chair as sweeping folds of rich velvet appear in a "bijou residence" full of modern furniture and pseudo *bric-à-brac*.

The modern belle in her Japanese boudoir, and the Watteau dame in a Russell Square "mansion," are, *selon moi*, singularly wanting in harmony with their surroundings. To suggest a better style of furnishing, and more appropriate ideas for the exigencies and requirements of our home lives, is scarcely the place of a SILKWORM, but she may commend to her readers' attention the article entitled "Fashion in Furniture," which follows MYRA'S Answers. It is from the pen of a new contributor, a lady whose experience is as great as her good-nature is unlimited, therefore ladies may without hesitation ask for information as to house furnishing and the details of art furniture. Ladies requiring answers by post will kindly comply with rule 7 of the WORKROOM RULES.

I visited the well-known house of Messrs. Jay and Co., of Regent Street, to inspect a fresh arrival of summer mantles. Of course, as one naturally expected, the Fichu led the modes. A lovely mantle of Sicilienne, lined with white satin, is trimmed with black lace and satin loops, and forms a fichu with hood. Another fichu mantelet has a double cape, pointed and trimmed with ivory-white lace; the mantle is composed of crêpe de chine; the outlines are trimmed to match with ivory lace and mousquetaire loops of ivory-white satin. A white crêpe de chine polonaise has a new and charming garniture of ivory silk guipure and mousquetaire loops of satin. Above this is a curious fluting of feathered silk, exceedingly stylish and elegant.

No. 143.—THE BLUET COSTUME.

Made-up Model, 5s. 6d.; *Flat Pattern only*, 2s. 9d.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

Nearly all the mantles, whether of grenadine, gauze, lace, or Sicilienne, are trimmed with satin loops, of the mousquetaire shape; these are half concealed by the ruchings and torsades, the jabot trimming, and pleats of dentelle de Paris, and other laces. Prettyfichus, suitable for girls, have grélot fringes or cream-coloured Spanish fringes. Fringed-out silk is also again largely employed as trimming for dresses and braiding, and embroidery *en metaux* is used with good effect upon the Sicilienne mantles, some of which are fichus at the back, while in front the long stole-like square ends give grace and dignity to the vêtement, which is still further enhanced by the square mediæval

pockets which adorn the stole fronts. A cape fichu for elderly ladies is not the least successful of Messrs. Jay and Co.'s models. It is a design which can be worn by anybody, and is in perfect taste.

A square pelerine of net and lace is very cleverly arranged; the garniture is of lace and fringe, with a mélange of satin loops. Satin ribbon pointed ornament at the back is either quite plain or finished by a crape bow. I prefer the look of the plain back. The lower edge of the mantle has a deep mourning fringe. Mourning fringes are either of waved scintillating fringe, or of spaced fringe, alternately waved and plain, no fancy fringe being admissible.

No. 144.—La Rosiere Ball Dress.

Made-up Model 5*s.* 6*d.*; *Flat Pattern only*, 2*s.* 9*d.*; of Mesdames Adolphe and Marie Goubaud, 39, Bedford Street, Covent Garden.

is much employed, and is rapidly returning to public favour. A charming mantle of grenadine, trimmed with loops and with lace, costs £5 5*s.* It is a most lady-like model.

This house is celebrated for the beauty and lady-like styles of its mourning, and as at no time is mourning more oppressive than July and August, I felt it would be only kind to ask to see the lightest mantles for deep mourning.

I find that even for widows the crape fichu mantle is allowable; the Widows' capes of grenadine have deep borders of crape, so beautifully put on that one cannot believe fingers have touched them. Woollen grenadine is used for deep mourning, and silk grenadine for lighter deuil.

I had the pleasure of seeing the new importation of Paris chapeaux. The reigning mode-to-be is eccentric, but not without a certain cachet, piquant and agreeable. Disposed upon the head by the skilful fingers of Mdlle. Blanche, the presiding genius of this rayon, the Pifferari

chapeau, of coarse straw with wreath of wild eglantine, is a delicious coiffure. The same shape with a carelessly arranged garland of daisies and hedgeroses is even prettier.

The Pourtalés chapeau is a curious shape, not dissimilar to a French soldier's kepi; it has a wreath of blush roses concealed amid flots de dentelle. Another little treasure is not unlike a basket of flowers reversed on the head. "La Petite Marié" is a charming straw bonnet, with coloured and white crêpe garniture and crêpe lisse strings. The style of these bonnets is extremely novel, and at the same time lady-like. I observed a charming bonnet, a mélange of Spanish lace and tulle, with white roses and épis, which is, to my taste, a little gem.

I have many inquiries about white teeth, and chanced, while calling on Mr. Liberty, of Regent Street, to notice some quaint boxes, which I afterwards found contained the tooth-powder used by the Japanese, who are, as a nation, peculiarly famed for the pearly whiteness of their teeth. This powder is sold in the quaint little boxes, ornamented with gold signs, at 1*s.* each, or six boxes for 5*s.* 6*d.* The name of the powder is, I presume, from the lettering on the cover, "Kiriu Kosho Kaisha Tokei Japan," which will tax our powers of pronunciation. Mr. Liberty has some extraordinarily cheap cream-coloured Corah silk, 17*s.* 6*d.* per piece of seven yards, one yard wide; and some Chinese white silk handkerchiefs, the piece of ten handkerchiefs at 17*s.* 6*d.*, post free. This is the lowest price I have ever seen silk handkerchiefs sold at; they are very thin and soft.

Madame Delamode asks me to tell ladies, who are thinking of travelling and of "voyage," that she has a quantity of beautifully-made bonnet boxes, at 2*s.* 6*d.* for single bonnets, and 3*s.* 9*d.* to hold two chapeaux. I quite agree with her in thinking that ladies will be glad to know that these beautifully-made boxes can be bought without being obliged to buy a bonnet, which would not be a great punishment to anyone who has a glimpse of Madame Delamode's pretty and economical chapeaux. Those ladies who have not seen the secure way in which French bonnets are boxed for export can have no idea of the convenience of these bonnet-boxes, which are made of fine white wood.

The unhappy matron who has the temerity to review her china and glass on the eve of removing will discover so many invalided sets, and so much to replace, that she will seriously think of a lady-help, instead of the usual handmaidens, whose chief talent appears to lie in the art of breaking; for there is an art—a decided art—in chipping, cracking, smashing everything around one: a science in destruction! How else can we account for the difficulty of tracing breakages to the real author of one's woe? I am considered by some friends to be meek under provocation, and "mistress of myself when china falls," upon the strength of one or two serious losses of old Venice glass; but I think it is almost more trying to find a pretty breakfast-service destroyed, a dinner-service dismantled, in one moment, of all its vegetable covers, or to find two engraved tumblers remaining out of four dozen! I resolve never again to buy pretty things, but am not proof against temptation when in a china warehouse. Tempted by a lovely vase for flowers—of which I had not the least real want—I wandered into Messrs. Brown and Mackay's china and glass warehouse, 14, Queen Victoria Street, E.C. There I made a delightful discovery of artistic and really beautiful dinner-services, expressly designed for middle-class families with more taste than wealth. Under the humble title of "Cottage Services," Messrs. Brown and Mackay are selling some lovely patterns, beginning at 30*s.* Another advantage of this house is that one may buy any article singly at the same price as when buying a dinner-service. For example, I do not require twelve soup-plates: I therefore purchase the exact number I require, and no more. The advantage of this will be seen by ladies at once. Another noticeable feature of this house is that one can match any service purchased there at any time. To give an idea of the prices, I quote from a breakfast-service list, the design of which was blue flowers on a white ground, gilt, in excellent taste, 1*s.* 6*d.* for breakfast cup and saucer; plates, 1*s.*, and other articles in like proportion; a complete dinner service costs 35*s.*, 45*s.*, 65*s.*, and 75*s.* I shall revisit this house in pursuit of artistic and economical glass and china during the next month, as we have on our list one hundred and fifty-seven "brides to be," who write for detailed accounts of various necessary articles for house furnishing, and I have gained the permission of MYRA to take advantage of the few changes in fashions in hot weather to give some useful information to these dear girls. Such pretty letters! such kind wishes! which we return with interest for the future welfare of our brides.

But while still in the enchanting border land, let them enjoy the bright summer time, and amuse themselves with out-door sports and games. First among these is the sport of Archery, which I consider the best of all games, giving sufficient but not violent exercise. I believe Archery would be more generally practised if ladies knew at what reasonable prices they can procure the necessary equipments. Ladies can, of course, spend large sums upon very stylish equipments, but for one guinea they can have a bow, glove, arm-guard, and quiver-belt with six arrows. The prices of the separate articles at Messrs. ASSER and SHERWIN'S, 80 and 81, Strand, W.C., are—ladies' hardwood bows, 8*s*, 6*d.*; lemonwood, 11*s.*; best polished backed, 17*s.* 6*d.*; strong self yew, 21*s.*, and £1 10*s.*; backed yew, £1 1*s.*; self yew, of the choicest wood, £1 15*s.*; handsome self yew prize bow, £2; boys' bows, from 2*s.* 6*d.* to 7*s.*; ladies' best pine arrows, per dozen, 8*s.*; lime or deal, 13*s.*; footed, 18*s.*, and 21*s.*; quiver belts, 4*s.*, 5*s.*, and 7*s.* 6*d.* each; arm guards, 2*s.*, 3*s.*, and 4*s.*; shooting gloves, 1*s.* 6*d.* and 2*s.* 6*d.*; grease boxes, 1*s.*, 1*s.* 6*d.*, and 2*s.*; tassels, 1*s.*; bow strings, 1*s.* 6*d.*; arrow points, 1*s.* and 2*s.* per dozen; scoring tablets, 2*s.* and 2*s.* 6*d.* each; scoring cards, 1*s.* per dozen; japanned arrow cases, 4*s.* and 4*s.* 6*d.* each; baize bow cases, 2*s.* and 2*s.* 6*d.* Targets cost from 12*s.* per pair to 25*s.*; stands for targets, 12*s.* to 16*s.* 6*d.* per pair. These prices show that ladies can enjoy this splendid game at a small first outlay; for with care archery equipments last long, and are very durable.

Another capital summer game is Badminton, which I fully described last year. Few games give more scope for graceful activity. The prices of Badminton sets are as follows:—No. 1, 21*s.*; No, 2, £1 11*s.* 6*d.*; No. 4, £2 12*s.* 6*d.*; and No. 5, the same set as No. 4, but in a polished and stained box with lock and key, £3 3*s.* Lawn Tennis and lawn Bowls, lawn Billiards and Football, Cricket, and Croquet can be had here, in every style and every variety, from the simple miniature set of Croquet at 10*s.* to the club sets at three, four, and five guineas the set. Lawn Tennis sets begin at £2 2*s.* and range up to five guineas. Lawn Billiards cost 14*s.* and 21*s.* only. It is an amusing game for two or more players, who endeavour by means of a cue to roll a coloured ball through a moveable ring placed in the centre of the lawn.

But it is not only Archery, Badminton, and Croquet that we seek at Messrs. ASSER and SHERWIN'S tempting warehouse. Every variety of beautiful and useful articles are to be seen here for the library, the boudoir, and the salon. Space will not let me speak of all the charming objects which are designed, as I have said, for archery prizes, for the list would be unending. The prices range from 5*s.* to 100*s.*, and this firm will send a number for selection on receipt of remittance. Prize bows will, of course, be suggested, and other first-class archery equipments, but Messrs. ASSER and SHERWIN inform me that prizes which do not refer to archery are equally fashionable as those articles designed to illustrate the game—crystal trinket cases, Venetian mirrors, candelabra, escritoire sets, and writing-table furniture, fans, photograph albums, and consolation prizes are often given to all losers, Messrs. ASSER and SHERWIN'S pretty little thimble-cases (at 1*s.*, 2*s.*, and 5*s.*, with silver thimble) are given as a hint that the would-be votaries of Diana, the goddess of the silver bow, should transfer their homage to Juno, the august president of household duties and household ways.

I am not allowed to recount Tot's adventures during our removal, or would tell of his exploits, and of the pass he brought his rocking-horse and one of the van horses to—with sundry other adventures, all of which are lost to the world!

THE SILKWORM.

SUMMER SILKS AT THE LOUVRE.

A LARGE and most tempting collection of patterns of silks and other materials from Les Grands Magasins du Louvre is displayed before us; many of the silks are of an entirely new make and style of colouring, and the texture of some of these new fabrics is so strong that they are likely to be much in demand for useful and at the same time handsome toilettes.

In black silks the spécialités are *Paris Louvre*, a good wearing gros-grain, at prices varying from 6*s.* 8*d.* to 12*s.* 8*d.* per yard, and *Cachemire d'Or*, a magnificent silk, but rather more expensive, from 7*s.* 8*d.* to 16*s.* 8*d.* per yard.

In the brocaded silks now so much in vogue, the most expensive is a cream-coloured damask surah, with a renaissance design, at 14*s.* 8*d.* per yard; others, both black and coloured, and suitable for tunics, and with a great variety of designs, are of armure, surah, and other silks. These vary in price from 8*s.* 8*d.* to 11*s.* 8*d.* per yard. A rich black and white figured Louisine silk, at 9*s.* 8*d.*, has a pattern of detached convolvulus blossoms and leaves.

The beautifully soft but firm Louisine silks are made in great variety. Those in black and white stripes, producing the effect known as grisaille, are very fashionable; others of the same description have

a little pale blue or fawn colour introduced into the stripes with very good effect; these silks are 8*s.* 8*d.* per yard in the best quality, and 6*s.* 8*d.* in the next. Another very pretty make of the same silk is in blue and white, or écru and white stripes, with a few threads of dark blue introduced; this is 7*s.* 8*d.* per yard.

The new Watteau Louisine silks are something in the same style, striped with white and delicate colours, such as pink and blue; these cost 8*s.* 8*d.* per yard. The stripes are sometimes wide, sometimes quite narrow.

A perfectly new material, admirably suited for country and seaside toilettes, is the Toile de Luchon, the prevailing tint of which is a rather dark shade of écru, with stripes of dark blue, red, and brown, with sometimes a little white introduced; a few patterns are much darker in colour. The tissue itself is a mixture of silk and thread. This material is 5*s.* 9*d.* per yard, the width being the same as that of silk.

Some very pretty new silks have been introduced for dressy toilettes, with wide stripes of cream-colour alternating with stripes of pale delicate colours, sometimes wide, but occasionally narrow; in some of these blue and red are softly blended together. The price of these silks is 9*s.* 8*d.* per yard.

At the same price as this there is a white gauze with black velvet stripes, wide, or in groups of narrow and wide; and a rich white silk, also striped with black velvet. All these silks and materials are the latest that have been manufactured, and are likely to become very popular. To be had only of Les Grands Magasins du Louvre, Paris. This house sends all orders over £1 carriage free to London.

DESCRIPTION OF OUR ENGRAVINGS.

No. 134.—The Doris Shawl.

This shawl forms a fichu, and is edged by a pretty fringe; it is the most fashionable vetement of the month. It should be of either black or white cashmere, or of cashmere matching the toilette. ¾ yard of double cashmere.

No. 135.—The Softa Mantle.

Grenadine confection, with insertion of embroidered tulle. Trimming of cream-coloured lace above a silk fringe. Bows of cream-coloured ribbon. Parements on the sleeves. 5 yards of grenadine.

No. 136.—New Caps and Lingerie.

1. Morning cap, with a muslin crown and ribbon twisted round and tied in front. A very close muslin pleating, edged with lace, is placed round the crown, with loops of narrow ribbon. 2. Morning cap of muslin, velvet, and lace. 3. Morning cap of very clear muslin, trimmed with little scalloped frills, with loops of ribbon in front and at the back. 4. Fichu of crepe de Chine, with cream-coloured blonde ruffle, and flounce forming a jabot. A rose, either natural or artificial, closes the fichu. 5. Cap. The shape is made of tulle, and the trimming arranged on this. The cap is a sort of mantilla, made of cream-coloured blonde, gracefully draped, and fastened by lilies of the valley, mingled with brown velvet leaves and loops of cream-coloured faille. The leaves form a flat front, with a tea-rose at the side. The ends of the mantilla at the back are black. 6. Ribbon bow for the neck, with a little spray of roses and leaves. 7. Bow for the neck, of ivory-coloured lace and blue ribbon. A similar bow, but smaller, may be worn in the hair. Prices—No. 1, 10*s.* 9*d.*; No. 2, 11*s.* 6*d.*; No. 3, 13*s.* 6*d.*; No. 4, 10*s.* 9*d.*; No. 5, 29*s.* 6*d.*; No. 6, 4*s.* 9*d.*; No. 7, 5*s.* 9*d.*

No. 137 and 138.—The Gloxinia Coiffure.

Our illustrations show the back and front views of this charming head-dress. The front hair is creped, and arranged in curled rolls; the back hair falls in long waved curls; above these a quantity of curled and waved rouleaux are placed. The whole finished by two faille bows matching the dress, and by a floral ornament in front.

No. 139.—New Costumes for Young Ladies and Children.

1. Dress of blue navy serge, the skirt made with pleating, the polonaise edged with the same, buttoned crossways, and trimmed with wide braid. Quantity of material—15 yards.

2. Grey alpaca dress, trimmed with silk of bright blue colour and silk pleatings; the jacket is semi-fitting. worn over a plain tight-fitting Princess dress. 4 yards of material, 4 of silk.

3. Dress of striped zephyr cloth, with short sleeves, the bodice high at the back, and cut low in front; a ruched trimming ornaments the front, and is continued round the draped pouf. 5 yards of zephyr cloth are required for this dress.

4. Grey alpaca dress, trimmed with silk cording, consisting of plain skirt, draped tunic, and sleeveless jacket. Quantity of material—12 yards.

5. Child's dress of white piqué, trimmed with scalloped edging. Pockets ornament the front. The back is pleated and crossed by two bands, edged with scallop, and buttoned across. Quantity of material—3½ yards.

6. Striped batiste costume, trimmed with muslin embroidery, and bands of black batiste. The jacket is cut with deep polonaise basques, which are draped; two bows of silk ribbon or velvet are put on at the back of the dress. This is a pretty model for a child's dressy toilette in striped grenadine and black velvet. 8 yards of striped batiste, or 10½ of grenadine, will be required.

No. 140.—Bonnet of Cream Gauze and Straw.

This pretty bonnet has a straw front, crown of cream gauze ribbon to match, and spray of flowers. Price 28*s.*, at Les Grands Magasins du Louvre, Paris.

No. 141.—The Stephanie Mantle.

Of grenadine, trimmed with lace and fringe, and ivory-white ribbon bows.

No. 142.—The Claribel Chapeau.

Of English straw and foulard, wreath of wild flowers in front.

No. 143.—The Bluet Costume.

Of zephyr cloth, plain and striped, the whole edged with a cotton fringe of the plain and striped colours. The bodice forms a tight-fitting cuirasse, and is corded with plain zephyr cloth; the skirt is plain at the back, but has pleatings in front; a pocket is placed at the side, which is finished by fringe and by bows of ribbon. Quantity of material—jacket and tunic, 7½ yards; skirt, 12 yards; plain skirt, 8 yards.

No. 144.—La Rosiere Ball Dress.

An elaborate toilette of tarletan silk and lace, designed to employ the lace tunics and flounces which many ladies purchased last season. Over the complete tarletan skirt a lace tunic is placed; the sashes are worn one over the other under the lace, and finished by bows. Wreaths of flowers ornament these sashes, but may be omitted without destroying the effect of the dress. The bodice is of silk, very tightly fitting, with tarletan sleeves, and wreath of flowers as berthe and garniture. The bodice requires 2 yards of silk, and each scarf and bow 1½ of silk.

No. 145.—The Blenheim Mantle and Ciampi Costume.

1. Toilette of grey faille, made with one flounce at the edge. Mantle of grenadine, edged with lace, and forming double points at the back with bows and plaited satin garniture. The upper part of the mantle forms a double pelerine, and has a small hood, with bow to correspond with those on the points. 17 yards of silk, 6 yards of grenadine.

2. Princess dress of blue faille, with Juive fichu of grenadine, edged with lace, fastened with a bow and flounce at the bosom, where it crosses and expands into a stylish scarf, edged with pleatings of silk, and forming a square end, draped by a thick silk cord of the shades of grenadine. A second scarf passes under the first, and terminates under a pocket of treble pleatings on the left side. This dress can be copied in muslin with good effect. 15 yards of silk, 10 of grenadine.

No. 146.—The Nautilus Costume.

Our illustration gives this charming costume from two points of view—the right and left side of the dress.

1. The left side; skirt of dark-brown faille, with deep pleating, intersected by a ruched pleat of lighter-coloured faille, forming a fan at the back; above this the squarely-cut back of the corsage forms a train, with a bias fold of silk edging it. Light-coloured tunic, edged with cream lace, which forms a cascade of lace, and bow of the two silks, with a fringe on the lower end. Corsage slashed at the side, trimmed with bias fold and three buttons. The corsage has a pointed garniture of folds of silk and cream lace, and buttons in front.

2. The right side shows the same toilette with the long tunic and mode of trimming to simulate a pocket by bows of the two shades of silk. This toilet is suitable for a wedding, and can be made in muslin and silk. Quantity of faille required—16½ yards for the skirt; bodice, 7 yards; tunic, 3¾.

No. 147.—Le Bouquet des Champs Tunic.

A charming toilette for a fete or garden party, composed of muslin, bias bands of silk, and embroidered muslin or cream lace edging; the front is open and square. The tunic is worn over and fastened to a Princess dress of coloured muslin or silk; buttons down the whole front; a bow of silk or velvet, and a pocket, trim the back and one side. The under-dress has a pleated flounce put on the edge. Quantity of material—2¾ yards muslin.

No. 148.—The Pearl Coiffure.

Coiffure for a young lady in the Louis XV. style. This coiffure, which is not easy to execute one's self, is composed of a Russian bandeau in front and two rolled loops at the sides. With the upper part of the hair at the back, loops, crepé inside, are made and placed in all directions over a crepé. The lower part of the hair is crepé altogether, and then raised, forming a large rouleau on the nape of the neck and a smaller one above. Two ends are then curled, and fall on the shoulders. A puff is worn at the side, composed of a tea rose, bows of surah, and a feather with an aigrette, all cream-coloured. Pearl beads are rolled amid the curls.

No. 149.—Coiffure Danoise.

Composed of loosely-plaited waved hair at the back, a waved curl and creped hair in front.

No. 150.—The Sadik Mantle.

A confection of black cashmere, forming a seamless sleeve with the back. Trimming of braid and appliqué of passementerie; handsome fringe and tassels and bows of ribbon.

No. 151.—Armide Confection.

Made of black faille or sicilienne, trimmed with two rows of guipure. A guipure collerette and ribbon bows to close the vetement. Short sleeves, finished off with a guipure flounce.

No. 152.—Toilettes for July.

1. Costume in batiste d'Asie, plain or striped in colour, trimmed with lace and faille, very elegant. Price £11, at Les Grands Magasins du Louvre, Paris.

2. A charming costume of fancy woollen, striped or chequered. Price 48*s.*, at Les Grands Magasins du Louvre, Paris.

No. 153.—The Ignatieff Toilette.

Princess-shaped dinner toilette of brocaded material and satin. The pleats, to give fulness, are put underneath at the back at the waist. The front of the dress is made of satin, trimmed with bias bands and Flemish lace; faille bows, marquise sleeves of brocade, with a flounce of satin and lace. Square-cut bodice, trimmed with narrow lace; large satin bow at the side of the skirt. Quantity of material—1¾ yards of satin, 10 of brocade.

No. 154.—Summer Mantles.

1. Trimmed with lace, faille bows, and a pretty hood. 32*s.*

2. Lined with silk, and trimmed with mohair braid, with bows and gauffered fringe. 62*s.*, at Les Grands Magasins du Louvre, Paris.

No. 155.—Morning Toilette and Percale Costume.

1. Of batiste d'Asie, trimmed with embroidery. 95*s.*

2. Costume of striped toile d'Asie. 35*s.*, at Les Grands Magasins du Louvre, Paris.

No. 156.—The Orloff Mantle and Clayton Pelerine.

1. Of fine cashmere, lined with silk, trimmed with loops and bows of silk. Price 90*s.*

2. Cashmere mantle, trimmed with passementerie and woollen guipure. 36*s.*, at Les Grands Magasins du Louvre, Paris.

No. 157.—The Daisy Bonnet.

For a young lady; composed of English straw, and bouillons of cream faille, daisies, and ears of corn. Price 22*s.*, at Les Grands Magasins du Louvre, Paris.

No. 158.—The Thekla Fichu.

Of cashmere, embroidered in colours, and edged with fringe. The same pattern looks exceedingly pretty in white cashmere, edged with black lace insertion and white and black fringe.

No. 159.—The Flora, Ethel, and Mouna Morning Dresses.

1. Of white cambric, trimmed with cream-coloured lace and embroidery. The garniture simulates a long jacket and tunic; the trimming at the edge is carried all round. Cap to correspond.

2. Of muslin and muslin embroidery. The front is trimmed with insertion and bands of insertion and flouncing. The back is gathered under three straps of insertion; an additional width is added under the lower band, to give the required fulness.

3. Muslin skirt and camisole, trimmed in front by insertion, lace, and muslin frills. The lace is torchon, and is placed as heading and edging, not only at the front of the skirt but on the train, where three flounces replace the deep trimming seen in our illustration.

All the above dresses require 12 yards of 30-inch material, with the exception of the last, which requires 15 yards, if the flounces are added.

chapeau, of coarse straw with wreath of wild eglantine, is a delicious coiffure. The same shape with a carelessly arranged garland of daisies and hedgeroses is even prettier.

The Pourtalés chapeau is a curious shape, not dissimilar to a French soldier's kepi; it has a wreath of blush roses concealed amid flots de dentelle. Another little treasure is not unlike a basket of flowers reversed on the head. "La Petite Marié" is a charming straw bonnet, with coloured and white crêpe garniture and crêpe lisse strings. The style of these bonnets is extremely novel, and at the same time lady-like. I observed a charming bonnet, a mélange of Spanish lace and tulle, with white roses and épis, which is, to my taste, a little gem.

I have many inquiries about white teeth, and chanced, while calling on Mr. Liberty, of Regent Street, to notice some quaint boxes, which I afterwards found contained the tooth-powder used by the Japanese, who are, as a nation, peculiarly famed for the pearly whiteness of their teeth. This powder is sold in the quaint little boxes, ornamented with gold signs, at 1*s.* each, or six boxes for 5*s.* 6*d.* The name of the powder is, I presume, from the lettering on the cover, "Kiriu Kosho Kaisha Tokei Japan," which will tax our powers of pronunciation. Mr. Liberty has some extraordinarily cheap cream-coloured Corah silk, 17*s.* 6*d.* per piece of seven yards, one yard wide; and some Chinese white silk handkerchiefs, the piece of ten handkerchiefs at 17*s.* 6*d.*, post free. This is the lowest price I have ever seen silk handkerchiefs sold at; they are very thin and soft.

Madame Delamode asks me to tell ladies, who are thinking of travelling and of "voyage," that she has a quantity of beautifully-made bonnet boxes, at 2*s.* 6*d.* for single bonnets, and 3*s.* 9*d.* to hold two chapeaux. I quite agree with her in thinking that ladies will be glad to know that these beautifully-made boxes can be bought without being obliged to buy a bonnet, which would not be a great punishment to anyone who has a glimpse of Madame Delamode's pretty and economical chapeaux. Those ladies who have not seen the secure way in which French bonnets are boxed for export can have no idea of the convenience of these bonnet-boxes, which are made of fine white wood.

The unhappy matron who has the temerity to review her china and glass on the eve of removing will discover so many invalided sets, and so much to replace, that she will seriously think of a lady-help, instead of the usual handmaidens, whose chief talent appears to lie in the art of breaking; for there is an art—a decided art—in chipping, cracking, smashing everything around one: a science in destruction! How else can we account for the difficulty of tracing breakages to the real author of one's woe? I am considered by some friends to be meek under provocation, and "mistress of myself when china falls," upon the strength of one or two serious losses of old Venice glass; but I think it is almost more trying to find a pretty breakfast-service destroyed, a dinner-service dismantled, in one moment, of all its vegetable covers, or to find two engraved tumblers remaining out of four dozen! I resolve never again to buy pretty things, but am not proof against temptation when in a china warehouse. Tempted by a lovely vase for flowers—of which I had not the least real want—I wandered into Messrs. Brown and Mackay's china and glass warehouse, 14, Queen Victoria Street, E.C. There I made a delightful discovery of artistic and really beautiful dinner-services, expressly designed for middle-class families with more taste than wealth. Under the humble title of "Cottage Services," Messrs. Brown and Mackay are selling some lovely patterns, beginning at 30*s.* Another advantage of this house is that one may buy any article singly at the same price as when buying a dinner-service. For example, I do not require twelve soup-plates: I therefore purchase the exact number I require, and no more. The advantage of this will be seen by ladies at once. Another noticeable feature of this house is that one can match any service purchased there at any time. To give an idea of the prices, I quote from a breakfast-service list, the design of which was blue flowers on a white ground, gilt, in excellent taste, 1*s.* 6*d.* for breakfast cup and saucer; plates, 1*s.*, and other articles in like proportion; a complete dinner service costs 35*s.*, 45*s.*, 65*s.*, and 75*s.* I shall revisit this house in pursuit of artistic and economical glass and china during the next month, as we have on our list one hundred and fifty-seven "brides to be," who write for detailed accounts of various necessary articles for house furnishing, and I have gained the permission of MYRA to take advantage of the few changes in fashions in hot weather to give some useful information to these dear girls. Such pretty letters! such kind wishes! which we return with interest for the future welfare of our brides.

But while still in the enchanting border land, let them enjoy the bright summer time, and amuse themselves with out-door sports and games. First among these is the sport of Archery, which I consider the best of all games, giving sufficient but not violent exercise. I believe Archery would be more generally practised if ladies knew at what reasonable prices they can procure the necessary equipments. Ladies can, of course, spend large sums upon very stylish equipments, but for one guinea they can have a bow, glove, arm-guard, and quiver-belt with six arrows. The prices of the separate articles at Messrs. ASSER and SHERWIN'S, 80 and 81, Strand, W.C., are—ladies' hardwood bows, 8*s.* 6*d.*; lemonwood, 11*s.*; best polished backed, 17*s.* 6*d.*; strong self yew, 21*s.*, and £1 10*s.*; backed yew, £1 1*s.*; self yew, of the choicest wood, £1 15*s.*; handsome self yew prize bow, £2; boys' bows, from 2*s.* 6*d.* to 7*s.*; ladies' best pine arrows, per dozen, 8*s.*; lime or deal, 13*s.*; footed, 18*s.*, and 21*s.*; quiver belts, 4*s.*, 5*s.*, and 7*s.* 6*d.* each; arm guards, 2*s.*, 3*s.*, and 4*s.*; shooting gloves, 1*s.* 6*d.* and 2*s.* 6*d.*; grease boxes, 1*s.*, 1*s.* 6*d.*, and 2*s.*; tassels, 1*s.*; bow strings, 1*s.* 6*d.*; arrow points, 1*s.* and 2*s.* per dozen; scoring tablets, 2*s.* and 2*s.* 6*d.* each; scoring cards, 1*s.* per dozen; japanned arrow cases, 4*s.* and 4*s.* 6*d.* each; baize bow cases, 2*s.* and 2*s.* 6*d.* Targets cost from 12*s.* per pair to 25*s.*; stands for targets, 12*s.* to 16*s.* 6*d.* per pair. These prices show that ladies can enjoy this splendid game at a small first outlay; for with care archery equipments last long, and are very durable.

Another capital summer game is Badminton, which I fully described last year. Few games give more scope for graceful activity. The prices of Badminton sets are as follows:—No. 1, 21*s.*; No. 2, £1 11*s.* 6*d.*; No. 4, £2 12*s.* 6*d.*; and No. 5, the same set as No. 4, but in a polished and stained box with lock and key, £3 3*s.* Lawn Tennis and lawn Bowls, lawn Billiards and Football, Cricket, and Croquet can be had here, in every style and every variety, from the simple miniature set of Croquet at 10*s.* to the club sets at three, four, and five guineas the set. Lawn Tennis sets begin at £2 2*s.* and range up to five guineas. Lawn Billiards cost 14*s.* and 21*s.* only. It is an amusing game for two or more players, who endeavour by means of a cue to roll a coloured ball through a moveable ring placed in the centre of the lawn.

But it is not only Archery, Badminton, and Croquet that we seek at Messrs. ASSER and SHERWIN'S tempting warehouse. Every variety of beautiful and useful articles are to be seen here for the library, the boudoir, and the salon. Space will not let me speak of all the charming objects which are designed, as I have said, for archery prizes, for the list would be unending. The prices range from 5*s.* to 100*s.*, and this firm will send a number for selection on receipt of remittance. Prize bows will, of course, be suggested, and other first-class archery equipments, but Messrs. ASSER and SHERWIN inform me that prizes which do not refer to archery are equally fashionable as those articles designed to illustrate the game—crystal trinket cases, Venetian mirrors, candelabra, escritoire sets, and writing-table furniture, fans, photograph albums, and consolation prizes are often given to all losers, Messrs. ASSER and SHERWIN'S pretty little thimble-cases (at 1*s.*, 2*s.*, and 5*s.*, with silver thimble) are given as a hint that the would-be votaries of Diana, the goddess of the silver bow, should transfer their homage to Juno, the august president of household duties and household ways.

I am not allowed to recount Tot's adventures during our removal, or would tell of his exploits, and of the pass he brought his rocking-horse and one of the van horses to—with sundry other adventures, all of which are lost to the world!

THE SILKWORM.

SUMMER SILKS AT THE LOUVRE.

A LARGE and most tempting collection of patterns of silks and other materials from Les Grands Magasins du Louvre is displayed before us; many of the silks are of an entirely new make and style of colouring, and the texture of some of these new fabrics is so strong that they are likely to be much in demand for useful and at the same time handsome toilettes.

In black silks the spécialités are *Paris Louvre*, a good wearing gros-grain, at prices varying from 6*s.* 8*d.* to 12*s.* 8*d.* per yard, and *Cachemire d'Or*, a magnificent silk, but rather more expensive, from 7*s.* 8*d.* to 16*s.* 8*d.* per yard.

In the brocaded silks now so much in vogue, the most expensive is a cream-coloured damask surah, with a renaissance design, at 14*s.* 8*d.* per yard; others, both black and coloured, and suitable for tunics, and with a great variety of designs, are of armure, surah, and other silks. These vary in price from 8*s.* 8*d.* to 11*s.* 8*d.* per yard. A rich black and white figured Louisine silk, at 9*s.* 8*d.*, has a pattern of detached convolvulus blossoms and leaves.

The beautifully soft but firm Louisine silks are made in great variety. Those in black and white stripes, producing the effect known as grisaille, are very fashionable; others of the same description have

a little pale blue or fawn colour introduced into the stripes with very good effect; these silks are 8*s.* 8*d.* per yard in the best quality, and 6*s.* 8*d.* in the next. Another very pretty make of the same silk is in blue and white, or écru and white stripes, with a few threads of dark blue introduced; this is 7*s.* 8*d.* per yard.

The new Watteau Louisine silks are something in the same style, striped with white and delicate colours, such as pink and blue; these cost 8*s.* 8*d.* per yard. The stripes are sometimes wide, sometimes quite narrow.

A perfectly new material, admirably suited for country and seaside toilettes, is the Toile de Luchon, the prevailing tint of which is a rather dark shade of écru, with stripes of dark blue, red, and brown, with sometimes a little white introduced; a few patterns are much darker in colour. The tissue itself is a mixture of silk and thread. This material is 5*s.* 9*d.* per yard, the width being the same as that of silk.

Some very pretty new silks have been introduced for dressy toilettes, with wide stripes of cream-colour alternating with stripes of pale delicate colours, sometimes wide, but occasionally narrow; in some of these blue and red are softly blended together. The price of these silks is 9*s.* 8*d.* per yard.

At the same price as this there is a white gauze with black velvet stripes, wide, or in groups of narrow and wide; and a rich white silk, also striped with black velvet. All these silks and materials are the latest that have been manufactured, and are likely to become very popular. To be had only of Les Grands Magasins du Louvre, Paris. This house sends all orders over £1 carriage free to London.

DESCRIPTION OF OUR ENGRAVINGS.

No. 134.—The Doris Shawl.

This shawl forms a fichu, and is edged by a pretty fringe; it is the most fashionable vetement of the month. It should be of either black or white cashmere, or of cashmere matching the toilette. ¾ yard of double cashmere.

No. 135.—The Softa Mantle.

Grenadine confection, with insertion of embroidered tulle. Trimming of cream-coloured lace above a silk fringe. Bows of cream-coloured ribbon. Parements on the sleeves. 5 yards of grenadine.

No. 136.—New Caps and Lingerie.

1. Morning cap, with a muslin crown and ribbon twisted round and tied in front. A very close muslin pleating, edged with lace, is placed round the crown, with loops of narrow ribbon. 2. Morning cap of muslin, velvet, and lace. 3. Morning cap of very clear muslin, trimmed with little scalloped frills, with loops of ribbon in front and at the back. 4. Fichu of crepe de Chine, with cream-coloured blonde ruffle, and flounce forming a jabot. A rose, either natural or artificial, closes the fichu. 5. Cap. The shape is made of tulle, and the trimming arranged on this. The cap is a sort of mantilla, made of cream-coloured blonde, gracefully draped, and fastened by lilies of the valley, mingled with brown velvet leaves and loops of cream-coloured faille. The leaves form a flat front, with a tea-rose at the side. The ends of the mantilla at the back are black. 6. Ribbon bow for the neck, with a little spray of roses and leaves. 7. Bow for the neck, of ivory-coloured lace and blue ribbon. A similar bow, but smaller, may be worn in the hair. Prices—No. 1, 10*s.* 9*d.*; No. 2, 11*s.* 6*d.*; No. 3, 13*s.* 6*d.*; No. 4, 10*s.* 9*d.*; No. 5, 29*s.* 6*d.*; No. 6, 4*s.* 9*d.*; No. 7, 5*s.* 9*d.*

No. 137 and 138.—The Gloxinia Coiffure.

Our illustrations show the back and front views of this charming head-dress. The front hair is creped, and arranged in curled rolls; the back hair falls in long waved curls; above these a quantity of curled and waved rouleaux are placed. The whole finished by two faille bows matching the dress, and by a floral ornament in front.

No. 139.—New Costumes for Young Ladies and Children.

1. Dress of blue navy serge, the skirt made with pleating, the polonaise edged with the same, buttoned crossways, and trimmed with wide braid. Quantity of material—15 yards.

2. Grey alpaca dress, trimmed with silk of bright blue colour and silk pleatings; the jacket is semi-fitting. worn over a plain tight-fitting Princess dress. 4 yards of material, 4 of silk.

3. Dress of striped zephyr cloth, with short sleeves, the bodice high at the back, and cut low in front; a ruched trimming ornaments the front, and is continued round the draped pouf. 5 yards of zephyr cloth are required for this dress.

4. Grey alpaca dress, trimmed with silk cording, consisting of plain skirt, draped tunic, and sleeveless jacket. Quantity of material—12 yards.

5. Child's dress of white piqué, trimmed with scalloped edging. Pockets ornament the front. The back is pleated and crossed by two bands, edged with scallop, and buttoned across. Quantity of material—3½ yards.

6. Striped batiste costume, trimmed with muslin embroidery, and bands of black batiste. The jacket is cut with deep polonaise basques, which are draped; two bows of silk ribbon or velvet are put on at the back of the dress. This is a pretty model for a child's dressy toilette in striped grenadine and black velvet. 8 yards of striped batiste, or 10½ of grenadine, will be required.

No. 140.—Bonnet of Cream Gauze and Straw.

This pretty bonnet has a straw front, crown of cream gauze ribbon to match, and spray of flowers. Price 28*s.*, at Les Grands Magasins du Louvre, Paris.

No. 141.—The Stephanie Mantle.

Of grenadine, trimmed with lace and fringe, and ivory-white ribbon bows.

No. 142.—The Claribel Chapeau.

Of English straw and foulard, wreath of wild flowers in front.

No. 143.—The Bluet Costume.

Of zephyr cloth, plain and striped, the whole edged with a cotton fringe of the plain and striped colours. The bodice forms a tight-fitting cuirasse, and is corded with plain zephyr cloth; the skirt is plain at the back, but has pleatings in front; a pocket is placed at the side, which is finished by fringe and by bows of ribbon. Quantity of material—jacket and tunic, 7½ yards; skirt, 12 yards; plain skirt, 8 yards.

No. 144.—La Rosiere Ball Dress.

An elaborate toilette of tarletan silk and lace, designed to employ the lace tunics and flounces which many ladies purchased last season. Over the complete tarletan skirt a lace tunic is placed; the sashes are worn one over the other under the lace, and finished by bows. Wreaths of flowers ornament these sashes, but may be omitted without destroying the effect of the dress. The bodice is of silk, very tightly fitting, with tarletan sleeves, and wreath of flowers as berthe and garniture. The bodice requires 2 yards of silk, and each scarf and bow 1½ of silk.

No. 145.—The Blenheim Mantle and Ciampi Costume.

1. Toilette of grey faille, made with one flounce at the edge. Mantle of grenadine, edged with lace, and forming double points at the back with bows and plaited satin garniture. The upper part of the mantle forms a double pelerine, and has a small hood, with bow to correspond with those on the points. 17 yards of silk, 6 yards of grenadine.

2. Princess dress of blue faille, with Juive fichu of grenadine, edged with lace, fastened with a bow and flounce at the bosom, where it crosses and expands into a stylish scarf, edged with pleatings of silk, and forming a square end, draped by a thick silk cord of the shades of grenadine. A second scarf passes under the first, and terminates under a pocket of treble pleatings on the left side. This dress can be copied in muslin with good effect. 15 yards of silk, 10 of grenadine.

No. 146.—The Nautilus Costume.

Our illustration gives this charming costume from two points of view—the right and left side of the dress.

1. The left side; skirt of dark-brown faille, with deep pleating, intersected by a ruched pleat of lighter-coloured faille, forming a fan at the back; above this the squarely-cut back of the corsage forms a train, with a bias fold of silk edging it. Light-coloured tunic, edged with cream lace, which forms a cascade of lace, and bow of the two silks, with a fringe on the lower end. Corsage slashed at the side, trimmed with bias fold and three buttons. The corsage has a pointed garniture of folds of silk and cream lace, and buttons in front.

2. The right side shows the same toilette with the long tunic and mode of trimming to simulate a pocket by bows of the two shades of silk. This toilet is suitable for a wedding, and can be made in muslin and silk. Quantity of faille required—16½ yards for the skirt; bodice, 7 yards; tunic, 3¾.

No. 147.—Le Bouquet des Champs Tunic.

A charming toilette for a fete or garden party, composed of muslin, bias bands of silk, and embroidered muslin or cream lace edging; the front is open and square. The tunic is worn over and fastened to a Princess dress of coloured muslin or silk; buttons down the whole front; a bow of silk or velvet, and a pocket, trim the back and one side. The under-dress has a pleated flounce put on the edge. Quantity of material—2¾ yards muslin.

No. 148.—The Pearl Coiffure.

Coiffure for a young lady in the Louis XV. style. This coiffure, which is not easy to execute one's self, is composed of a Russian bandeau in front and two rolled loops at the sides. With the upper part of the hair at the back, loops, crepé inside, are made and placed in all directions over a crepé. The lower part of the hair is crepé altogether, and then raised, forming a large rouleau on the nape of the neck and a smaller one above. Two ends are then curled, and fall on the shoulders. A puff is worn at the side, composed of a tea rose, bows of surah, and a feather with an aigrette, all cream-coloured. Pearl beads are rolled amid the curls.

No. 149.—Coiffure Danoise.

Composed of loosely-plaited waved hair at the back, a waved curl and creped hair in front.

No. 150.—The Sadik Mantle.

A confection of black cashmere, forming a seamless sleeve with the back. Trimming of braid and appliqué of passementerie; handsome fringe and tassels and bows of ribbon.

No. 151.—Armide Confection.

Made of black faille or sicilienne, trimmed with two rows of guipure. A guipure collerette and ribbon bows to close the vetement. Short sleeves, finished off with a guipure flounce.

No. 152.—Toilettes for July.

1. Costume in batiste d'Asie, plain or striped in colour, trimmed with lace and faille, very elegant. Price £11, at Les Grands Magasins du Louvre, Paris.

2. A charming costume of fancy woollen, striped or chequered. Price 49*s.*, at Les Grands Magasins du Louvre, Paris.

No. 153.—The Ignatieff Toilette.

Princess-shaped dinner toilette of brocaded material and satin. The pleats, to give fulness, are put underneath at the back at the waist. The front of the dress is made of satin, trimmed with bias bands and Flemish lace; faille bows, marquise sleeves of brocade, with a flounce of satin and lace. Square-cut bodice, trimmed with narrow lace; large satin bow at the side of the skirt. Quantity of material—1¾ yards of satin, 10 of brocade.

No. 154.—Summer Mantles.

1. Trimmed with lace, faille bows, and a pretty hood. 32*s.*

2. Lined with silk, and trimmed with mohair braid, with bows and gauffered fringe. 62*s.*, at Les Grands Magasins du Louvre, Paris.

No. 155.—Morning Toilette and Percale Costume.

1. Of batiste d'Asie, trimmed with embroidery. 95*s.*

2. Costume of striped toile d'Asie. 35*s.*, at Les Grands Magasins du Louvre, Paris.

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For a young lady; composed of English straw, and bouillons of cream faille, daisies, and ears of corn. Price 22*s.*, at Les Grands Magasins du Louvre, Paris.

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Of cashmere, embroidered in colours, and edged with fringe. The same pattern looks exceedingly pretty in white cashmere, edged with black lace insertion and white and black fringe.

No. 159.—The Flora, Ethel, and Mouna Morning Dresses.

1. Of white cambric, trimmed with cream-coloured lace and embroidery. The garniture simulates a long jacket and tunic; the trimming at the edge is carried all round. Cap to correspond.

2. Of muslin and muslin embroidery. The front is trimmed with insertion and bands of insertion and flouncing. The back is gathered under three straps of insertion; an additional width is added under the lower band, to give the required fulness.

3. Muslin skirt and camisole, trimmed in front by insertion, lace, and muslin frills. The lace is torchon, and is placed as heading and edging, not only at the front of the skirt but on the train, where three flounces replace the deep trimming seen in our illustration.

All the above dresses require 12 yards of 30-inch material, with the exception of the last, which requires 15 yards, if the flounces are added.

No. 145.—THE BLENHEIM MANTLE AND CIAMPI COSTUME.

Made-up Models, 5*s.* 6*d.*; *Flat Patterns only*, 2*s.* 9*d.*; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

No. 146.—THE NAUTILUS COSTUME (seen rom right and left sides).

Made-up Model, 5*s*. 6*d*.; *Flat Pattern only*, 2*s*. 9*d*.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

MYRA'S WORKROOM.

RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the* 10th *of the month. (But, as much as possible, letters should be written at the beginning of the month.)*

3. *Letters regarding the Purchase, Making-up, and Alteration of Dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

4. *Photographs are useful and may be sent. These will be returned, but should be accompanied by a stamped envelope.*

5. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

6. *Ladies are requested, when requiring replies in* MYRA'S WORKROOM, *to limit their questions to one or two subjects. The great number of applications for advice obliges* MYRA *to ask this.*

7. *In cases where immediate Advice is necessary upon a particular Toilette or Dress,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post, 12 postage stamps should be enclosed.*

All Letters upon Dress and Fashion, and Editorial matters, to be addressed to MYRA, *Dress and Pattern Depot, 39, Bedford Street, Covent Garden.*

All letters are answered in the order in which they are received, both in MYRA'S JOURNAL and in the Supplement. Ladies can place entire dependence that answers to their letters, if excluded by want of space from the Journal, will be found in the next Workroom Supplement. On the other hand, letters which arrive too late for the Supplement will be replied to in the Journal of the month following its issue.

PERMANENT ENLARGEMENT OF MYRA'S JOURNAL.—Our readers will note the increased size of the page of the Journal, both in width and length. This enlargement, which will be permanent, gives MYRA, the SILKWORM, and other contributors more ample verge and scope, allowing them a space equivalent to three extra pages. Our ingenious and industrious printer, and his able assistants, have, by their intelligent provision for the larger wants of subscribers, added, as it were, a leaf and a half to the already liberal table prepared for MYRA'S guests. May the entertainment offered each month be ever grateful to old friends and new acquaintances!

MYRA'S ANSWERS.

THE Doris shawl fichu, with which our July number opens, is the vetement of the hour. It is the height of fashion, and, wonderful to relate, extremely suitable and becoming to young and old. Not that ladies who are confessedly "elderly" should wear the Doris shawl fichu out of doors, save in their gardens and home meadows, but the pretty fichu can be worn over all indoor dresses with great advantage. Fichus suit thin ladies, because they shade and conceal angles; and fichus suit stout ladies, because part of the superabundant contour is attributed to the fichu instead of to the wearer. The illustration No. 158 also shows another fichu, of different character, suitable for indoor wear by a matron, and for outdoor toilet by any young lady.

It is not possible to over-estimate the value of these simple additions to our toilette, for, after all the flourish of trumpets with which a return to simpler modes was announced in Paris in the early spring, the facts are these:—The modes exact a toilette composed of a "simple" material, a woollen texture, which *may* be mingled with silk, but which must accord with the rest of our toilette in every tiny detail, thus costing us a very considerable sum of money for the etceteras of our costume. Now, as every detail must match, correspond, or be in harmony with the dress material chosen, it follows that a mantle is wanted for every toilet, for (note the cruelty of the laws of fashion) a mantle or fichu pardessus must be worn, *ergo*, we who seek to be à la mode de Paris, must have our pardessus match our costume; and hence the value of the slight, cheap, and pretty fichu, écharpe, or half square.

I do not point out the close rules of fashion to be blindly followed, for one may follow la mode at a distance suitable to our persons and our purses. Thus, black mantles, fichus, scarfs, and confections may be worn with all toilettes without fear of singularity; and it is these useful vetements that women of good sound common sense will choose, in preference to the confections which are only capable of being worn with one toilette. The half squares, being inexpensive, can be had to match one or two dresses; but the really saving woman will find that one half square of black or white will be sufficient for the hot days, when she cannot wear any garment of heavier texture. Ladies possessing lace tabliers can easily cut these into the Doris shape; and many a once old-fashioned half-square lace shawl can be brought from its sweet camphor-scented case into the daylight. Fringes finish the fichu on the lower edge, whether it be rounded or pointed at the back. The fichu is loosely knotted on the bosom, and can be kept in position by a brooch or pin. A pin at the back of the neck will be found useful when it is worn over a silk dress.

No. 147.—LE BOUQUET DES CHAMPS TUNIC.
The Pattern of the Tunic is given on the Diagram Sheet.
Made-up Model, 5s. 6d.; Flat Pattern, only, 2s. 9d.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

The Softa mantle is another model from which we ca get some good ideas. It is made of grenadine and lace insertion, and trimmed to correspond. Pretty as it is, *per se*, I selected it as a model because it illustrates a notion for an economical summer mantle. We have, many of us, summer jackets of last year in silk, a little worn in places, a little shabby here and there. I suggest that we put net or grenadine under them, braid with Russia braid, or wide *lacet*, on the silk through to the net, in lines which will replace the lace insertion of our model, and then cut away the silk between one line of braiding, so as to leave the braided silk on a net or clear grenadine ground. Very shabby cashmere capes and pelisses can be renovated in like manner, either by bands of wide braid, or a succession of rows of narrow braid, arranged in points or in a pattern.

Another useful way of making a new summer mantle is to cut Brussels net to the shape of the mantle desired, tack upon paper, and upon this to baste silk braid in perpendicular and horizontal lines. The braid should be three-quarters of an inch wide, and form squares of four inches each way. Then neatly run the braid on to the net with fine black silk on every edging. Edge the outline with one, two, or three rows of braid, and finish by black silk fringe. Remove the paper and basting threads, and you will find you have made a very pretty and useful mantle.

The caps, No. 136, are so fully described on the page on which they are illustrated, that I need allude to them no further than to remark that caps and coiffures are becoming more worn every day, and that ladies who have attained the age of thirty are discarding false hair, and adopting an elegant cap in its place.

The charming coiffure shown by Nos. 137 and 138 is, however, enough to change all resolves of cap wearing. This most becoming coiffure requires some additional hair, which, whether rouleaux, creped, waved, or curled, can be had at most advantageous prices and quality of Messsr. Unwin and Albert, Belgrave Mansions, S.W.

The costumes for children, No. 139, are specially designed with a view to utility. The sixth figure, with its long draped basques, in particular, I consider a useful mode for growing girls. The second figure looks well made in almost every material suitable for children's wear.

The bonnets, Nos. 140 and 141, are models furnished by Les Grand Magasins du Louvre, and are charming. The prices are not high; therefore I think that ladies will be glad to know that Madame Delamode will send for these, or any other of our models, from Paris, at the prices quoted in the descriptions, and carriage free to London.

No. 141, the Stephanie mantle, can be made in gauze, sicilienne, grenadine, muslin, or piece lace. The cut-out paper pattern is given with MYRA'S PARIS PATTERNS AND MODELS. The Bluet costume I commend to all who are a little stout in figure, as the striped fabric and the style materially tend to lessen the contour.

No. 144 appears a very extravagant dress at first sight, but the flowers can be dispensed with, or wreaths of real ivy substituted for them; and the scarfs can be arranged over a plain muslin or tarletan dress. This is also a good model for arranging an embroidered muslin dress which is out of fashion, as it can nearly all be used by the exercise of a little judgment or taste.

Matrons will welcome the Blenheim mantle as much as Mademoiselle will be pleased with the Ciamp toilette. Passementerie trimming can replace the satin garniture of the mantle, and the silken scarf drapery can be worn over a plain white muslin or piqué dress.

The Nautilus toilette is one which will give an intelligent woman some useful hints. The bodice trimming alone is very novel and stylish; the cut of the bodice

and the design for the apron are good. Both patterns are given in the diagram-sheet. The skirt is pretty, and can be used as a train dress, as shown, or as a round skirt; the trimming will then be continued all round.

No. 147 is also given on the diagram-sheet, and is a charming mode of using last year's embroidery muslin dresses. Lace can be substituted for the embroidery, if desired. This model makes up well in gauze or foulard, with torchon lace trimming.

Morning and evening coiffures are shown by Nos. 148 and 149.

The Armide mantle is the youngest-looking mantle of the two illustrated in the next page. The Sadik is very novel, and of most comfortable shape. The morning costumes from the Louvre are remarkable for the elegance of the first, and the prettiness and cheapness of the second.

material as that of which any dress is composed, as I think ladies will require a pattern for these jackets.

THE COLOURED FASHION PLATE for July shows a lady's and children's seaside toilettes. The needlework pages give square netting patterns, torchon lace designs for the edges of our jupons, easily executed in crochet, a design for a dessert d'oyley in Devonshire lace braid, a petticoat border in point lace, a design for a knitted quilt, and a border for the same, an infant's boot in knitting and various insertions, borders, &c., with descriptions of the mode of working each pattern. A few words upon white petticoats, the edges of which are apt to get worn and frayed, while the rest of the skirt is in good condition: cut off the edge, turn in the rough edges, and put a row of torchon lace (PARIS PATTERNS AND MODELS), stitch with the aid of the invaluable sewing-machine, which every woman ought

of the garden of the soul need not arrest its soft odours, because the trees and plants of usefulness are bearing by its side blossoms and fruits.

The person who is responsible for Amy's appearance in the world declares, in so many words, that the most strenuous advocate for a woman being an adept at all those employments which belong to the conduct of a family, would have been satisfied with Amy's skill in housekeeping. Every one who entered her father's house could not but notice the beautiful order that prevailed. There was nothing of what is so emphatically and well called *fussing* upon extraordinary occasions. Upon the subject of entertaining company, it was her principle to provide more *amply*, not *differently*, for guests. Nothing can be better than this principle of Amy's; and it is always at the houses of people who follow this principle that one is sure to be comfortable

No. 148.—THE PEARL COIFFURE.

No. 149.—COIFFURE DANOISE.

No. 153 shows a pretty reception dress in the Moyenage style. It is made of damasked and plain silk, but the design can be well applied to woollen materials.

Very pretty and inexpensive are the Louvre mantles. These can be had, carriage free to London, at the prices named in the descriptions.

Few costumes are more appropriate to the country and seaside than those shown in No. 155. The Orloff mantle is the one I have selected for many brides this season. The Daisy chapeau, also from Les Grands Magasins du Louvre, is very elegant.

The Thekla fichu I have already mentioned; the costume over which it is worn is appropriate for either silk or woollen fabrics, or for a mixture of both.

The morning dresses which conclude this number will be useful, not only as camisole designs, and for morning dresses, but for "getting-up" gowns after an accouchement. The little caps are also suitable to be worn with the dresses.

PARIS PATTERNS AND MODELS contains a cut-out paper pattern of the Stephanie mantle, suitable for grenadine gauze, with cashmere or sicilienne, a diagram sheet for cutting out—1, the Doris fichu shawl; 2 and 3, the Nautilus corsage and tunic; 4, the Bouquet des Champs tunic; 5, a bathing dress, complete; 6, the Murad sleeveless jacket, for making up in the same

to have, and in five minutes you have a lace-trimmed skirt, neat and tidy.

MYRA, TO INTRODUCE AMY WESTON.

Permit me to present the above visiting card, for I wish to introduce to my readers a great favourite of mine, who, I doubt not, will also soon gain the sweet approval of those I have so much pleasure in working for. The favourite in question is a young lady, *nee* Amy Weston, and who became, in due course, Mrs. Amy Selmar. She lives under both her maiden and wedded names, in a pretty cottage, built up by Mistress Fiction, a perfect bower of leaves, served by a goodly company of obedient pages, wearing a uniform of black and white drawn up in correct lines, with appropriate intervening spaces. A creature of flesh and blood, not too good for daily wear, she is a charming woman, although an exemplar also of the best culture of the mind and heart. For, let it never be forgotten, we women can cultivate virtues as well as knowledge. A large acquaintance with *les connaissances*, the learning of Mrs. Anderson or Miss Cobbe, does not hinder our growing rich in amiability and accomplished in lovingkindness. The mignonette

and well served. When you are comparatively rich, the thing is easy enough, but when your means are small, it requires at times some effort to resist the temptation of adopting a style, when company comes, which is more than you can and do usually afford for yourselves. Many voices urge you to the greater display; and you have to use all the firmness you possess, *and cultivate more for future use*, to keep you faithful to the principle of making no false pretences.

To some of her nearest and dearest, who sought to impress upon Amy that the world would not think much of her if she did not conform to the custom of spending more than she ought, Amy answered, "I wish to be truly hospitable and yet to enjoy our visitors. Now, if we spend money in entertaining them which we cannot afford, I cannot take pleasure in seeing them; for I should feel as if we were doing wrong. Let us appear to the world as we really are: our welcome to our friends will be as sincere as ever. There is a dignity and truth in living according to our means that even the world will acknowledge and respect, and our real friends will surely not forsake us." Such were Amy's ideas when she was Amy Weston, having the care of her father's household, for her mother was dead. She did not change her customs or her belief when she was Amy Selmar. Just as I disagree with the hard, harsh things which are said and

done to servants, so I agree with Amy's treatment of her domestics. "Amy never forgot," her biographer tells me, "that we are all equally the children of God. She ever recognised the truth that the difference between the employer and those whom he employs is adventitious, accidental, imposing mutual duties, but leaving the natural rights of each the same. She felt that the heaviest and most sacred obligation rested upon the most favoured party. She thought that he who pays money for faithful service always gains what is, in itself, more valuable than what he gives; and that if, in addition, he receives confidence and affection, he has given the perishable for the imperishable treasure, that the bargain is unfair, unless he returns love for love."

There will be some who will say, "All this is very excellent; these are grand principles, and show, perhaps, that Amy had a just notion of Christianity, but it does not prove her a perfect housekeeper. Could she make puddings and pies, and did she understand all the arcana of the pantry and the larder?" I turn to her godmother's account of her for an answer, and find a very direct reply. "Yes, she could make puddings and pies, and soups, and sauces, and jams, and jellies, and cakes, and custards, in such a way as that you might have known that she had studied Mr. and Mrs. Beeton's books as well as her duty to her neighbour." Was she punctual, &c. &c.; and more than that, was she patient with those who were not punctual? "Yes," again is the answer, "in this, too, Amy did not fail. Her cousin Fanny, whose life ran closely with Amy's, when they were both single, and when they were both married, said of her, 'Unlike these pattern folks, when somebody was too late, or somebody was so unfortunate as to lose a thing, Amy never remarked that *she* never lost anything—*she* never kept people waiting.'"

I have but one more instance to give of my dear friend Amy's good sense and propriety. It is more our subject, it may be thought, than the others we have touched on. Her godmother herself puts the question, because she thinks no one would be so rude as to ask it. "Was Amy careful, and neat, and attentive in her personal appearance?" The clear response comes; "Self-respect, regard for others, even her religious sensibilities, all combined to urge upon her mind the importance of the duty of personal attention. She wished that her dress might please others, for she wished to give pleasure in everything. The human body, this exquisite instrument of knowledge and happiness, so cunningly, so wonderfully made, should it not be the object of as much care as we bestow upon some of God's lesser gifts? Does it not contain a celestial spirit? Some may call it a fanciful enthusiasm; but Amy felt that since the human form had been consecrated to the service of man by the Highest, it should be kept as a holy temple wherein divine excellence had once enshrined itself."

I think, in the introduction of Amy to my readers, I have shown them a good friend, and an ally of what is delicate, kind, and sensible. I think women need the example of good breeding and sweet culture in these days as much as if not more than ever. In the story of Amy and her cousin Fanny, called "Married Life," which is the staple from which I have woven the foregoing threads and thrums, the friends of MYRA and lovers of good lives will find a never-ending interest as well as much admirable teaching. This story will be begun in an early number of "The Lily Magazine," issued by the publishers of my Journal, and will, subsequently, form a volume of "The Daisy Books," or, for a handsomer book as a present, one of the Series to be called "The Flower of Pure Fiction." Get the magazine or the book when at the sea-side, at home, or holiday-making; and if you find a difficulty in procuring magazine or book, send to MYRA'S Office, and your difficulty will be overcome.

have played a part in educating the eye and forming a correct taste, was doing all that lay in its power to corrupt, both by the vulgarity of its form and the meretricious ornamentation which increased its ugliness. Except in a very few houses, furnished from specially-prepared designs, the same melancholy round of fashionable but badly-designed and badly-constructed chairs, tables, cabinets, and sideboards greeted us everywhere. All our walls looked like blooming arbours, and our carpets were billowy flower-beds; few, if any, of our drawing-room tables stood firmly on their legs; and our chairs were only too frequently in the habit of tilting backwards the moment we rose from them.

Fortunately this state of things need no longer exist. Sound and correct notions of taste are becoming general, and the influence exercised by well-chosen surroundings on the taste and feelings is recognised by most people. It is going too far, perhaps, to say that tasteful and good furniture is a source of happiness; but inasmuch as it makes *home*—the stronghold of all true happiness—either pleasant and cheerful or ugly and dull, it may be reckoned as one of the component contributions towards happiness. Ugliness is depressing, and it has yet to be proved that there is any merit or virtue in making ourselves miserable by living in a general atmosphere of hideousness; and it certainly cannot add to anyone's happiness to sit in a room glowing with the crudest and most ill-assorted colours, and with the knowledge that one is surrounded by shams, in the shape of veneered cabinets and tables, and that the glue-pot is likely to be in constant requisition to replace the mouldings and ornaments, which come off at the slightest touch, and which should never have been put on.

With the increasing desire for good and well-designed forms has also grown a taste for solid and good workmanship, and a thorough dislike for all flimsiness and mere prettiness; and the rickety papier-maché chairs and unsteady tables, that could scarcely be looked at without fear of their falling, are consigned to a well-merited oblivion. The demand at present is for simply but correctly-formed and firmly-constructed furniture; and the fashion of the day is set in favour of Early

No. 150.—THE SADIK MANTLE.

No. 151.—THE ARMIDE CONFECTION.

Made-up Model, 3*s.* 6*d.*; *Flat Pattern only*, 1*s.* 9*d.*; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

FASHION IN FURNITURE.

I.

PERHAPS there are few subjects which have felt more decidedly the influence of the thought and care which have of late years been bestowed on all art matters than that of furniture, and most assuredly no subject stood in greater need of some re-awakening process. Fashion seemed to have reached the lowest stage of commonplace taste, and the furniture, which should

English designs and decorations—a sound and healthy taste, which it is to be hoped will have more stability than fashion generally possesses. The great drawback to art furniture has hitherto been its high price, which placed it beyond the reach of any but the wealthy; but that this objection to it is a thing of the past will be abundantly proved before these articles are brought to a close.

Of the many firms now engaged in the manufacture of art furniture, few have done more towards spreading right ideas of taste and construction than that of Messrs. Dyer, Harper, and Dyer. A lengthy and most interesting visit to their large manufactory at Islington, where some hundreds of workmen are employed in making bedroom furniture, was an encouraging proof that bedrooms may be most tastefully and appropriately fitted up in Early English or Gothic style, without the sacrifice of a particle of the ease and comfort required by the luxurious habits of modern times. And you need make no greater outlay than that demanded by the purchase of the heavy mahogany furniture overloaded with ornaments that was formerly considered indispensable.

To begin at the beginning, the woods employed are American walnut, American ash, and Pensacola pine. Every article is put together in a thoroughly sound and workmanlike manner, and not a square inch of veneer is to be found on the whole of the premises; the forms are all good, and perfectly adapted to the purpose for which they are intended; and the ornamentation, whatever its character may be, is correct in design, and well executed. Specially noticeable are some suites of Early English character in walnut, ornamented with more or less elaborate inlays of coloured woods, from a mere line in black and white imitation of dog's tooth moulding to charming little medallions of birds and foliage, most delicately executed. Another suite of the same character had birds, berries, and foliage, beautifully painted on a gold ground.

Two styles, called by Mr. Harper, who designed the decorations, the Grecobean and Jacobean, are somewhat similar in character. A good specimen of Grecobean was of walnut, with inlays in Grecian style, introducing the honeysuckle; and one of Jacobean was of ash, with enamelled decorations, closely resembling inlaying, but a little different in style, and less costly to execute, and, therefore, to purchase.

A delightful suite for a young lady's room, where, if anywhere, prettiness may be allowed to display itself, was painted white, and decorated with birds; while another suite intended for the same purpose, and called the Japanese, was fancifully, but very prettily, ornamented with birds, insects, and flowers, painted in the Japanese style. The first suite made from this design was originally sold for about £32; but so much was it admired that it was resold shortly after at an auction of £56.

The pitch pine suites, with enamel decorations, and ash suites, with a black line, are in excellent taste; and the latter have the advantage of suiting with any style or colour of hangings and mural decorations. For furnishing large houses inexpensively, there are suites made of deal, painted white, and ornamented with blue or pink. At a little additional cost, a crest or monogram can be painted on the panels; and the furniture, which before had a rather general appearance, becomes at once the peculiar property of the purchaser, and looks as if it had been made purposely for him.

For those who like painted imitations of woods, there are suites of satin, bird's-eye maple, and other woods. The different processes by means of which these imitations are produced are most curiously simple and ingenious; and the rapidity with which a little lad painted the front of a drawer, and made the dots in bird's-eye maple with the tips of his fingers, was a wonder to behold. The fashion for imitations of different woods is, however, on the decline, and a sounder taste for everything real and genuine is rapidly growing. It does, indeed, seem a shame to cover a wood, naturally beautifully grained, with thick coatings of paint, making an artificial likeness to something which it is not. The Pensacola pine, in particular, has two perfectly distinct grainings, and this wood, employed in combination with walnut, has a wonderfully good effect.

A suite of furniture generally comprises a half-tester bedstead (wooden bedsteads are coming in again), large wardrobe, chest of drawers, dressing-table, chairs, towel-horse, and washhand-stand. All are made from pure and serviceable models; the dressing-tables require no millinery, and the washhand-stands are in some cases provided with posts and a rod for hanging a curtain to protect the walls behind them. The tiles let in at the back of the washhand-stands are of various designs, representing birds, grasses, flowers, etc., sometimes in continuous, and sometimes in separate subjects.

Every possible convenience in the shape of drawers has been thought of, and the good sense, which should be the groundwork in the manufacture of all objects intended for daily use, is never lost sight of. The decoration is in all cases, as it should be, an accessory, and never interferes with the serviceableness of the furniture. For small rooms there are many ingenious contrivances for giving the greatest possible amount of convenience in a confined space. The College or Bachelor suites are a good instance of this, and realise the sailor's idea of bedroom comfort, which consists in being able to reach everything in his room without the trouble of getting out of bed.

No. 152.—MORNING COSTUMES FOR JULY.
Designs from Les Grands Magasins du Louvre, Paris.

Decoration and Furniture in France.—Everybody who has travelled at all in France knows that the character of the house-decoration and furniture there is perfectly different from anything we are used to in England. Whether it is a better or a worse style is very much a matter of opinion, and one that there is no need to discuss here. But, as many people have never been in France, or, when there, have only seen French hotels, where the manner of furnishing is no sort of guide as to the plan generally adopted in private houses, the following description of the decoration and style of fitting up a large country house may have some interest for those who have no other way of knowing how their neighbours live. In the first place, the ante-room, a sort of inner hall, through which the principal living rooms are reached, has the wainscot, doors, windows, and cornices of Pompeian red, relieved by a darker shade and black lines. The ceiling is coloured with a light shade of the

same. The paper is an imitation, both as to design and colour, of antique tapestry, with wide borders and corners, and small subjects in the same colour as the woodwork, but of a lighter shade. The curtains and portières are of Khiva, a fabric of an Eastern character; and the furniture—table, couch, footstools, and a large chest—is black.

In the dining-room, the high wainscot, the doors, windows, and cornice are all painted the colour of walnut-wood. The beams in the ceiling form compartments, and are painted a lighter shade than the rest of the woodwork; the compartments themselves being of a pale water-green. The paper is also green, with wide borders. The furniture is of walnut-wood, carved and varnished, and consists of a square table, chairs, two buffets (one with cupboards and glass doors, the other with shelves), two stands or tables with marble tops, for carving. The curtains and portieres are of brown woollen material, with large pale-green conventional devices.

In the large drawing room the wood-work is painted in three shades of pearl-grey, and the ceiling is also light grey. The flock paper is in the same three shades of grey, in panels, with light green between, with grey and gilt beadings. At each angle of the room there is a grey-and-gold round ornament hiding the spot where the beadings meet. The curtains are of light Chinese green brocatel, and the furniture of gilded wood, and antique in character.

The small drawing-room or boudoir has the woodwork painted black with gold lines, and the ceiling is light blue, with swallows painted on it. The paper, of black Venetian velvet, is almost entirely covered with arabesques in dead gold; the wide borders are in the same shade as the prevailing colour in the hangings; a black and gold beading divides the border from the paper. In this room the furniture is Japanese; the coverings of the furniture and the hangings are of black satin, embroidered in bright colours.

The woodwork in the billiard-room is painted the shade of pear-tree wood; the paper is of raised leather, with black beading; the curtains and coverings of seats are made of a material imitating old tapestry.

A lady's bedroom, in which the woodwork is of a greyish-blue shade, has a sky-blue ceiling, with representations of clouds, a plain blue Flemish paper, and grey and blue beadings. The furniture is of pitch pine, and the curtains of sky-blue lampas.

Oak is the approved wood for a gentleman's bedroom, and the wall decoration is a paper in two shades of willow-green; the curtains are of woollen lampas of the same colour. In the dressing-room attached, the woodwork and furniture are also oak, as well as the paper, which has a design on an oak ground, and is varnished so that it can be washed. The curtains here are of écru vegetable tissue.

The woodwork in a young lady's room is painted in two shades of cream-colour; the paper is muslin, with a pink lining, and the beading pink, with white beads. The ceiling is a light grey-blue, and the curtains are of white muslin, lined with pink satinet.

A contrast to this is a lady's dressing-room, where the woodwork is pine, with bamboo beadings, and the paper blue, with wide borders. Curtains of light grey material, with borders.

The library has black woodwork, with red lines in two shades, and a black and gold paper, imitating a textile fabric. Ebony furniture, the seats covered with the same Chinese material employed for the curtains.

The spare-rooms have neutral-tinted papers, with cretonne borders. The curtains are also of cretonne, and in the linen-room the woodwork is of varnished deal, and the paper is also varnished, with borders to match.

The fringes, gimps, &c., employed, are of the richest description; and even the brass-headed nails have been prepared in two sizes, and form alone no contemptible ornament. A so-called Italian netting is now made for furnishing purposes. The groundwork is netted with brown or dark red thread, and on this the design is darned with silk, just as embroidery is worked on canvas, each square of the netting answering to a square of a tapestry design.

Louis XIII. devices are best suited to this work, and the bands worked in this way are used for the backs of chairs, ottomans, &c.

The borders of old Indian cashmere shawls are also used for bordering table-covers, lamp-stands, &c. The palms and borders are appliqué on cashmere, and the edges worked round with gold thread. The entire shawl, reworked in this way, but not cut-out and appliqué, may be used for covering a divan, and draped at the corners under tassels. LADY SARAH M.

No. 153.—THE IGNATIEFF TOILETTE.

Made-up Model, 5s. 6d.; *Flat Pattern only*, 2s. 9d.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

DRESS.

RUBY M.—1. Princess dress of Tussore silk, trimmed round the neck and down the front, and outlining the border of the skirt with a two-inch wide bias band of brown silk, edged with cream-coloured lace. Closely-fitting sleeves, ornamented with a brown silk pleating. Make your shawls into tunics, pointed in front and draped at the back, with fichu bodices to match each material; these can be worn over any dark silk, either navy-blue or prune de monsieur. 2. White silk capote, with a velvet brim and Irish lace strings, will look exceedingly pretty. 3. Try washing a small piece of your alpaca, as they generally look almost as good as new after the process, but if not, send the dress to a professional cleaner.

T. M.—1. Trim the brown silk with beige cross-bands of a darker shade. Cuirasse-bodice, open V-shape, and bordered round the opening with a cross-band, which is carried slantwise across the front. Sleeves finished with pleatings and folds of beige, crossed diagonally with a silk cross-band. A very wide beige scarf is twisted round the skirt, and caught down at the back with a large bow of the brown silk. 2. Coarse Dunstable straw is still very fashionable, and will continue to be so during the summer.

TOTTIE.—Mauve muslin dress, the skirt trimmed with finely-pleated flounces, edged with the black muslin lace. Princess tunic, fastened slantwise, with bows of black faille ribbon, and edged entirely with a flounce, corresponding with those on the skirt. Bouillonné sleeves, finished at the wrist with a double-pleated cuff and bows of ribbon. You can wear a blue-striped muslin dress over blue batiste; but if you have not already bought them, I do not recommend your doing so, as muslins do not suit the present style of close dressing to the figure. Ecru feathers can be bought of any milliner, the price, as for all feathers, depending on the size and quality.

S. L.—To remove the shiny appearance from your cashmere jacket, clean it with a little ammonia and water.

ALERT AND DISCOVERY.—Muslins are so little suitable to the present style of dress that it is difficult to alter those already made. The deep flounce might be cut into two or even three small ones, and in the mauve muslin you could have an entirely new polonaise of plain white muslin, using for trimming the bordering of the old tunic. Wear ribbons and aumonieres to match each dress, and they will do very well for our few short summer days, when muslin can be worn with pleasure. With your batiste dress wear a Princess tunic of striped buff colour, and trim the skirt with pleatings or bias bands of the same. The print pattern is very uncommon, and will look best made into a Princess dress, using the border as an outline.

DAISY.—Princess polonaise of a lighter shade in cashmere or damassé, buttoned all the way up the front with silk buttons of your colour. If you have sufficient silk, trim the coat-sleeves with a square plastron, bordered with a pleating of cashmere or damassé.

K. S.—Both the toilettes you mention would be very pretty. A sleeveless polonaise of white or silver grey barege, trimmed with rose colour, to be worn over a black silk dress, and a cream-coloured tunic with the brown silk.

THE REASON WHY THE LEATHER-MADE CALICO WEARS SO LONG is because it has only been SCOURED. It is WARMER, washes WHITER, and is CHEAPER than bleached. The greatest proof of its merits is the constant repetition orders that are being received from all parts of the United Kingdom. Patterns are not charged, but will be sent on receipt of one stamp for postage. C. WILLIAMSON, Leighton Buzzard.—[ADVT.]

DERBY.—A widow's bonnet and the distinctive cap are worn for a year and a day, but the heavy crape veil can be laid aside after the first six months. For second mourning, a black chip bonnet, trimmed with faille and ostrich feathers, and a dress of crape cloth or any dull-looking material.

M. A. E. B.—A Tussore silk should not be lined. The prettiest mode of making them is as a robe Princesse, trimmed with brown foulard and cream-coloured lace.

FLORENCE STAPLETON.—If you want a really useful, inexpensive dressing-gown, I recommend one of shepherd's plaid, buttoned down the front, and trimmed round the neck and sleeves with a pleating of its own material, edged with wool fringe.

FLORENCE. — Trim your Indian dress with brown batiste.

Mrs. NETHERFIELD. —1. Buy the skirt of the ball-dress at Debenham and Freebody's, Wigmore Street. They have a charming selection. Low cuirasse-bodice, with white ribbon bretelles crossing in front and fastened at the back with a large bow. Bow on the right side of the bodice. If flowers are worn, they should be white natural ones. 2. Petticoat of pink silk, trimmed with pleatings and bouillonnés. Train and body of pearl grey Japanese, trimmed with a narrow bouillonné, and edged with grey madriline fringe. The bodice should be square shaped, with elbow sleeves.

LITTLE APPLEBY. —The Almaviva toilette takes from 9 to 10 yards of fringe; but it is advisable, after the costume is completed, to take an exact measurement of the required quantity.

GIPSY.—Make your enclosed material into a Princess tunic, and wear it with a skirt and sleeves of dark slate-coloured silk. You will require 12 yards of silk, if you make the skirt with gathered (not pleated), flounces, the latter requiring more material. The right side of your pattern is the silky light one. It is extremely pretty and lady-like.

AMY. — Round-waisted costume, with the skirt pleated behind. Watteau pleat at the back, with falling loops of ribbon, and trimming of embroidery. This little costume is cut square and has short sleeves. Children so young look better in white. This model can be made in piqué, cashmere, or serge.

ECONOMY, N. P.—Send your alpaca to a cleaner's, as you can do nothing effectual to it. Once an article shrinks, it is impossible to restore it without much care.

MARGUERITE.—You can wear one of your shawls in the ordinary way; but the knitted one can be draped round a silk skirt, trimmed with fringe, and raised at the back. Travelling dress of plain grey beige, trimmed with three gathered flounces, headed with two bouillonnés, each one bordered with a silk hem. The bouillonnés are gathered four times. The tunic is buttoned on the left side, and is draped at the back and on the right side, and is trimmed with a faille cross-band. Plain silk sleeves with beige cuffs and bows. You will find a black silk costume very useful, and, relieved with different coloured ribbons, it looks well for a table d'hote, where much dressing is not necessary. A bat's-wing petticoat and thick boots—the latter bought at Bird's, in Oxford Street—are both very essential to comfort in a Scottish tour.

SILK.—Send your raw silk to any wholesale manufacturer. I cannot tell you the present value of it per ounce, as it has lately been much depreciated.

DORA CLIFFORD.—I think the mode you propose for utilizing your silk a very good one. A violin back can be worn with it, and also a pocket of the "bonne femme" shape fastened to the left side. Lace cuffs should be real, but if you do not care to go to the expense of them, fine muslin, pleated and edged with Valenciennes lace, makes pretty dressy lingerie. It is not necessary to have net strings to your bonnet; many models are without.

J. M. BARKESS.—Scarves are arranged on skirts in many different ways. Sometimes they are fastened to the second gore and kept there by bows of ribbon; but the most stylish mode is the draping round the skirt, tacked here and there with invisible stiches, and the ends falling at the back, as in the Bertalda costume. The scarf pattern given with the October number could be draped in this way.

SUBSCRIBER.—You can lengthen the skirt of your dress with the material of old tablier, and trim it with three bias flounces of black and grey striped alpaca. Bodice and tablier cut together in the Princess shape, and edged with a flounce of the plain material. Coat sleeves, opening slightly over a striped undersleeve.

HAUNTED HOUSE. —Ecru gauze will mix well with your enclosed silk pattern. 2. The "Capote" is quite suitable for young girls, and is a very becoming style of chapeau to them. You have, in your questions, complied perfectly with our rules.

DAME.—You can wear holland with your black cambric skirt, and it will look very pretty, also white piqué, batiste, or any light-coloured material. Black is a useful foundation for a costume, as almost anything looks well with it, with the exception of brown.

AN ORPHAN.—Dresses trimmed deeply with crape are worn during the first six months of mourning, and lighter black for 18 months. Crape veils also during the first heavy mourning, which can then be substituted by net, trimmed with crape folds. Outside pockets should be made of drawn crape, with a bow top and bottom.

BESSIE.—The Princess polonaise is cut all in one, the waist and skirt being without a join.

BASINGWARK.—Your black and white cambric will wash well if afterwards it is rinsed in cold salt and water. This should be done every time it is washed, and not only once, which is generally considered to be enough to set the colour.

GINEVRA.—Deep mourning is worn one year for a parent, and a year and nine months for a husband.

No. 154.—SUMMER MANTLES.

Models from Les Grand Magasins du Louvre, Paris.

MRS. S. A. ALLEN'S WORLD'S HAIR RESTORER, always grateful and beneficial to the Human Hair. It cannot fail to restore Grey Hair to its youthful colour. It will stop the hair falling, and produce luxuriant growth. Mrs. S. A. ALLEN'S ZYLOBALSAMUM, a simple Tonic Hairdressing of inestimable value to the young, and to all who would prevent their hair turning grey or falling out. Both preparations are never required at the same time—one or the other is suited to every condition of the Human Hair. Instructive printed matter as to both, in all languages, free to any address from Principal Depot, 114 and 116, Southampton Row, London. Every Chemist and dealer in Toilet Articles has both preparations.—[ADVT.]

SOLID THIRST-QUENCHERS or EFFERVESCING LOZENGES relieve the most intense thirst, and obviate the frequent desire for taking fluids. Invaluable for invalids and in Hot Climates. "Effervesce as soon as put in the mouth."—*Chemist and Druggist.* "Destined to become very popular."—*Medical Record.* "Quaintly but well described as a thirst quencher."—*British Medical Journal.* "The ingredients are perfectly harmless."—*Medical Times.* "Mr. Cooper's invention we can strongly recommend to the profession."—*Era.* Price 1s., of all Chemists, and of the Patentee, W. T. COOPER, Chemist, 26, Oxford Street, London.—[ADVT.]

LADIES!—Are you, or do you know of any person, suffering from Rheumatism, Toothache, Headache, Ague, or Swelled Face? Any bleeding of the lungs, soreness or ulceration of the throat, or inflammatory pains, external or internal, in any part of the body? Has any accident produced burns, bruises, sprains, wounds, inflammation, or hemorrhages? Then resort to "Pond's Extract" of the shrub Witch Hazel, the most potent, clean, wholesome pain reliever and healer in the world. This assertion is attested to by every person who has used it. We know of no exceptions. It is not a patent medicine, and is endorsed in the medical publications of all schools. Pond's Extract is sold by all first-class chemists at 13½d., 2s. 3d., 4s. 6d., and 8s. 6d. per bottle—largest the cheapest. If your druggist does not have it for sale, request him to obtain it for you. Depot, 482, Oxford Street, London.—[ADVT.]

LADY PATRICIA.—1. Grenadine over black silk. The train skirt is trimmed with two 6-inch deep flounces, each edged with a narrow pleated one. The polonaise is cut in the Princess shape, and the long Marguerite-shaped back is fitted by five seams, varying in length, and an extra amount of fulness is added to the bottom of each seam, the fulness being laid in a double box pleat, and to each of these pleats, excepting the centre one, the bottom of the trained polonaise is brought up in a drapery loop, and fastened by a rosette of ribbon loops. The sleeves are coat-shaped, but trimmed from the elbow with a broad flounce edged with a narrow pleating corresponding with the skirt. 2. Gloves should, if possible, match the colour of your dress.

FATIMA.—A plain tussore polonaise, made in the Princess shape, trimmed with a marquise ruche of its own material, and edged with white silk fringe. Square bodice and elbow sleeves, fastened with bows of black velvet. A skirt should measure 3¼ to 4 yards in width, according to the present fashion.

ANGUISH.—A handsome black silk can be had from Les Grands Magasins du Louvre, in Paris, for 6 francs the metre. These silks are of splendid quality, and are worth 8s. the yard. The Grands Magasins du Louvre deliver, carriage paid, and payable on delivery in London, every purchase from 25 francs. Have your dress made with a long trained skirt, and a scarf edged with fringe arranged across it. Plain long-waisted cuirasse bodice, open en cœur, and finished off with a small fichu, edged with fringe. Duchess sleeves, trimmed with a ruche à la vieille, and fringe. You will require about 16 yards of silk for this toilette.

DOLLIE would be much obliged if MYRA would kindly inform her, in the July number of her most useful Journal, if a Princess dress of white muslin, trimmed with Maltese lace, would be suitable for an evening dress for a young lady of nineteen.—Yes, I think it is a pretty and very suitable dress for a girl under twenty years.

TARQUI.—1. A ceinture bébé would be in good taste with your black toilette. It is fastened to the skirt by broad loops, the ceinture being passed through them the right distance from the waist. 2. The Coralie fichu, No. 128, is a very pretty model, and can be made in silk, cashmere, or China crape, with a trimming of fringe. 3. Ties are still worn, the most fashionable being those of cream-coloured silk gauze. 4. Pockets are sewn to the dress, and are trimmed to correspond with it.

M. S. C.—Children's knitted socks, handkerchief sachets, muslin aprons, made of spotted muslin, with bright coloured ribbons, sell well at bazaars, and are very inexpensive to make; also children's play harness, made of American cloth, bound with red or blue braid, the reins attached with curtain rings. Dolls, of course, are always most popular.

BLANCHE.—The pattern can be had of Madame Goubaud, 39, Bedford Street, Covent Garden.

INDUSTRY.—1. Striped violet silk, the skirt bordered by a pleating, headed by three gathered flounces. Long tunic, looped up en pouf, with a traverse of plain silk, terminating with a wide end. Cuirasse bodice, open en cœur. The sleeves are rather wide, and are trimmed at the wrist with a double pleating, and a violet bow. 2. The Moyenage tunic is kept in place in the way you describe, with a band underneath, fastened to the waist.

SUSIE N.—You cannot wear tarletan at church. Cover your old black silk dress with pleated flounces of grenadine, and have a Princess tunic, trimmed with two pleatings, one of silk and one of grenadine. Cuirasse bodice, piped with silk, and silk sleeves, finished at the wrist with two pleatings of grenadine.

LUCY MARIA.—I have got 3¼ yards of good black silk. Can you give me a pattern of mantle that could be made from that quantity? I think I prefer a mantle in the fichu to a jacket. I fear my black lace flouncing (4 yards) is too deep to use for trimming it. Is very deep lace used for that purpose, or can you recommend an inexpensive and dressy trimming? Many thanks for the directions for making my Japanese silk, also for arranging the circular lace cloak. I have tried the latter, but the cloak is so large that I find it looks bulky and clumsy when tied in front as you suggest. I should like to make use of it, but fear I should make a guy of myself.—1. You can easily cut the Stephanie mantle given with PARIS PATTERNS AND MODELS from your material. You can use a lace six inches deep with good effect. A very dressy trimming is the cream-coloured fringe so much worn in Paris. 2. Perhaps if you had a good circular pattern you could alter your cloak, but if you make up the Stephanie, you will hardly want two mantles. In your place I should let it bide for the present, and make up with a warm lining for autumnal wear. 3. Yes.

BERTHA.—How can I alter a black velvet out-door jacket, half-fitting, quite untrimmed, which is too narrow in the back across the shoulders? Can I put matelassé backs or side pieces?—Do not use matelassé, but a rich faille or double poplin. Arrange the back with two side pieces carried up to the shoulder-seam. Put a square collar of the silk like the Orsova mantle, which will be a good model for you to take, as the silk will then look like trimming, not alteration. Edge with fringe or with lace.

DAISY.—You can certainly get a pretty bonnet for 15s. The Grands Magasins du Louvre send them over weekly to Madame Delamode. They are of straw, black or white, with fancy straw borders; Isabeau lace and faille ribbon of any colour selected. With your pretty dress any colour can be worn. Leghorn hats are worn. See the Fashion Plate for mode of trimming.

E. A. B.—Paper collars do not and cannot affect the health in the least. They wear well and look well; and, as they cost less than washing linen collars, they are economical. Mr. E. Tann has a large selection in all the latest styles of lingerie.

No. 135.—MORNING TOILETTE AND PERCALE COSTUME.
Models from Les Grands Magasins du Louvre, Paris.

JUDSON'S DYES—DYEING AT HOME.—Ribbons, silk, feathers, scarves, lace, braid, veils, handkerchiefs, clouds, Shetland shawls, or any small articles of dress, can be easily dyed in a few minutes, violet, magenta, crimson, mauve, purple, pink, ponceau, claret, &c. Sold by chemists and stationers, sixpence per bottle.—[ADVT.]

TO LADIES OF POSITION.—A large quantity of the richest black gros grain silk, full width, having been taken for debt, must be sacrified to realise. Price 6s. 6d. and 8s. 6d. per yard; original price, 10s. 6d. and 12s. 9d. Patterns sent, and money returned if not satisfactory. Address, Messrs. H. and W. HERBERT, Silk Brokers, 17, York Place, Baker Street, London, W.—[ADVT.]

LADIES TRAVELLING, visiting the seaside, and otherwise exposed to the searching rays of the sun and heated particles of dust, will find ROWLANDS' KALYDOR most cooling and refreshing for the face, hands, and arms. It eradicates all freckles, tan, sunburn, &c., and produces a beautiful and delicate complexion. Price 4s. 6d. and 8s. 6d. per bottle. Ask any chemist, perfumer, or hairdresser for ROWLANDS' KALYDOR, and avoid cheap imitations under the same or similar names.—[ADVT.]

MRS. STEVENSON, dressmaker and milliner, 62, Fulham-road, South Kensington. Ladies' own materials made up from 10s. Special department for the alteration of old dresses to the existing fashion. A fashionable and elegant bonnet for half-a-guinea.—[ADVT.]

MISS WHITMARSH (from Paris) receives a limited number of Young Ladies to board and instruct in all the branches of a sound, useful, and polite education. Terms on application, 14, Henrietta Street, Bath.—[Advt.]

WEAK OR THIN HAIR.—Ladies, ask your Chemist or Perfumer for KERSHAW'S QUININE HAIR-WASH. The best, cheapest, and purest application for strengthening the Hair, removing scurf, and keeping the Head cool and clean. Entirely free from Lead, Mineral, or Acid Ingredients. Price 2s. 6d., forwarded on receipt of stamps by the Wholesale Agents, G. F. KNEEN & CO., 148, Strand, London, W.C.—[ADVT.]

A WILD IRISH GIRL.—Thank you so very much for so very kindly answering my question. I hope you will allow me to ask you one other question, and that is—Do you think it possible that any human being can play at lawn-tennis—a game which requires perfect freedom of limb, great agility, and great quickness—in stays? I am very fond of the game, and am told I play very well. I have got a very pretty loose dress which I used to play in in Ireland, with a leather belt; I never dreamt of wearing stays. Do you think I should be considered very fast and very dreadful if I were to wear this costume at a lawn-tennis party in England? I went to a lawn-tennis party the other day, and found all the young ladies dressed in the very stiff tight dresses which are now the rage, and their play showed very distinctly that they were what my aunt calls "properly laced;" and although I quite agree with you now, that stays are comfortable and necessary as a general rule, yet I think lawn tennis requires a perfect absence of corset. Do, dear MYRA, pray say whether you think I might lay my stays on one side at my next awn-tennis party, and show them how to play the game properly?—I do not think you will be at all inconvenienced if your corsets are loosely laced. I think leaving off the corset one habitually wears is not safe. A well-made corset loosely laced will not confine your limbs or limit your action, while your dress will sit well over the corset. I think the inactivity of the young ladies you mention due as much to want of daily active exercise as to the rigour of their stay-laces.

S. Y. C. (Chigwell).—Alter your grey summer homespun thus: Put lengthway rows of mohair braid, 1½ inches wide; arrange this to form stripes on the bodice, and let the braid form loops at the edge of the bodice. The skirt: Put the same braid on the skirt in rows, and finish by loops a quarter of a yard from the hem; under the loops put a row of fringe, and put above a row of braid. 2. I do not think you can have the black silk stockings refooted, but will inquire for you.

A CONSTANT SUBSCRIBER.—We will give the patterns you require as soon as possible.

BARBARA.—Messrs. Avis have a splendid assortment of ready-made underclothing, at most moderate prices. This house may be relied upon for good work, good materials, and moderate prices.

TO LADIES IN THE COUNTRY.—A large quantity of the richest black gros grain silk, full width, having been taken for debt, must be sacrificed to realise. Unusual opportunity. Price 4*s.* 10*d.*, 6*s.* 6*d.*, and 8*s.* 6*d.* per yard. Original price, 8*s.*, 10*s.* 6*d.*, and 12*s.* 9*d.* Patterns sent, and money returned if not satisfactory. Address, H. and W. HERBERT, 17, York Place, Baker Street, London, W.—[ADVT.]

Ladies should send two postage stamps for illustrated sheets of the Beau-Ideal Embroidery, and Excelsior Trimmings, so highly spoken of by MYRA. Single cards post free.—WILLIAMSON, Draper, Leighton Buzzard.—[ADVT.]

HEALTH AND PERSONAL ATTENTION.

(Inquiries concerning preparations, &c., in this column to be addressed to Mr. W. G. GARD, MYRA'S Office.)

NEWBIGGEN-BY-THE-SEA.—1. A cure for bunions is Strachan's wonderful corn plaster. You can buy it of Mr. Mason, 25, High Street, Gosport, price 1*s.* 1½*d.*, postage 1½*d.* (see June Spinnings). 2. I know nothing of the properties of the ointment you mention. There is no charge for answering questions of our correspondents.

No. 156.—THE ORLOFF MANTLE AND CLAYTON PELERINE.
Models from Les Grands Magasins du Louvre, Paris.

TARQUI.—You are most likely out of health. Consult a medical man, as the diet you have been pursuing is a good and nourishing one, and ought to have done you some good. I can only in the meantime recommend you to be out much in the fresh air.

PARISIAN MILLINERY.—Madame DE LANY begs to inform her patrons she is now offering some pretty novelties at very moderate prices. Wedding, Indian, and mourning orders receive her prompt attention. Ladies own materials tastefully arranged, and bonnets renovated. Provincial correspondents, by stating colour required, style of hair worn, or sending photo, elegant bonnets or hats can be sent at short notice. The large increasing country connection proves her capacity for suiting, by description, the faces of those whom she has not seen. Post Office Orders, or London reference with order, 106, High Street, Kensington, London, W., facing the Metropolitan Railway Station.—[ADVT.]

T. P.—1. We believe not. 2. We have no personal knowledge of any depilatory. Many ladies praise that of Monsieur Rimmel, 96, Strand.

ROSEBUD.—See former replies respecting depilatories.

BRUNETTE.—Consult a physician; we cannot undertake the responsibility of advising you on the subject of your letter. The eye, of all organs of the body, is the most delicate and beautiful, the most fearfully and wonderfully made; and if we remember that it is subject to over forty diseases, any one of which may derange or even destroy it, it is surely only a plain duty to do everything we can to retain the blessing of good sight. A large number of eye diseases are of an inflammatory character, and these can generally be kept at bay by avoiding exposure to cold, wet, or damp, attention to the general health, and temperate living. Others are dependent upon malconstruction of the organ itself, and for these the skilful optician must be one's physician. A disease of the eye not by any means uncommon, and which, when taken early, can usually be cured, is *amaurosis*, or *gutta serena*. There is great weakness and some obscurity of vision in the earlier stages; the patient has an uncertain gait, and a strange look about the eyes, from the sluggishness with which the eye contracts in the light. There is also at the same time deterioration of the general health. If this disease comes on from overwork, anxiety of mind, or debility—from whatever cause—perfect rest, tonics, sea air, and cold bathing become imperative, if total blindness is to be averted. Overwork and poring too long over books, especially in the dusk, or by gas-light, will, in process of time, weaken the strongest eyes in the world. This is more especially to be avoided if you are at all near-sighted. A healthy, well-formed eye ought to be able to discern any object or line the 6ooth of an inch in diameter at a distance of six inches, and we should call a person near-sighted who could not read the ordinary small type at a distance of twelve inches. Long or far-sightedness is one of the earliest symptoms of advancing old age, when it is not the result of poverty of blood, in which case it may be corrected by iron tonics and quinine; everything that tends to strengthen the body and nerves generally keeps it at bay. Many people complain of fatigue in the eyes, or weakness of sight; they cannot read or write for any length of time without the page becoming indistinct and the letters running into each other. These are symptoms which can be removed by attention to the general health, rest, tonics, and frequently (three or four times a day) bathing the forehead and eyes with cold water. But never neglect them. Cold bathing to the whole body every day—making a habit of it, in fact—is a grand conservation of sight. For this purpose, if the person can bear it, the shower-bath is the best. But in taking a plunge-bath, always dash a little water in the face first, then spring boldly in; don't take the water a toe at a time. When your eyes are at all weak, never work or read in the twilight, and never go out in very bright sunshine, especially if the ground is covered with snow. Out

in Greenland, after shooting for five or six hours on the ice, the sportsmen always come on board as hungry as hawks, but blind as moles. They are all right while on the snow, but the steward has to lead them to the table and assist them in eating. In about two hours they come round again. This snow-blindness is caused in a great measure by extreme contraction of the pupil. Cold water to the eyes and a few whiffs of chloroform tend to dispel it. Colour-blindness is rather a strange affection, and anyone so afflicted should never attempt to learn to be an artist. However, I am convinced that this affection is more often apparent than real. I mean that it is not so much that one does not know the difference in the colours as that one forgets to name them aright. Surely it is unnecessary for me here to raise my voice against that silly and most pernicious habit that some young ladies have of dilating the pupil with belladonna or solution of atrophine before going to a party or ball. That it is done, and pretty frequently too, I have had ample means of ascertaining. A more certain way of spoiling the eyesight could hardly be devised. Let those who doubt me try it for one season, *and see*, as the blind man said. Regular living, temperance, a sufficient amount of both bodily and mental exertion, early hours, and the bath, are the chief preservatives to the eyesight.

BRUNETTE says:—Would you kindly give your opinion respecting the growth of superfluous hair on the upper lip and chin; what can be the cause of so great a disfigurement; and is there any remedy? Seeing how kindly all questions are attended to, I venture to ask if the following inquiry could be made through the pages of your Journal of Dress and Fashion, whether any lady could give her experience of a remedy. I am afraid to try a depilatory without the advice of some one who could speak personally of its effects. Please oblige.—[I have exhausted all I have to say on depilatories in the earlier numbers of this Journal. I believe the cause is to be found in the opposite states of very good or very bad health. Brunettes generally have a little down on the lip, which is much admired.]

NEEDLEWORK.

The directions for the sale of ladies' needlework were given last month, June number, to B. E. K.

MARY.—You might possibly sell your work at the Soho bazaar, as well-made lace is always in great demand.

Mrs. KNIGHT.—The patterns of a crochet border for a counterpane, and a knitted border for a Shetland shawl, shall both be given shortly.

MISCELLANEOUS.

Miss W. (Gloucester) encloses a pattern of homespun thread, of which she has 15 lbs., which was spun by an aged mother, and which she is anxious to have made into chamber towels. Can MYRA kindly give the address of any weaver who would do it?—[I have made inquiries, but without success. Mr. Williamson, of Leighton Buzzard, is good enough to promise to make enquiries for a weaver in Manchester, so I hope to be able to give you the information shortly.]

UNA.—Can one of MYRA'S subscribers inform Una of the name and address, in Brighton, of the best publishers of the outline cards for illuminating? Una hears that they are the prettiest which are sold.—We regret that we cannot inform you. Perhaps some of our Brighton readers will kindly do so.

F. E. H.—I do not know of any use for old postage stamps.

DULCIE.—1. Your query was replied to. 2. Supplement posted to your address.

INDUSTRY asks if the paragraphs headed "Advertisements and Sales," which follow the "Exchange," come under Rule 5 of the Free Exchange Rules, or under the scale, "Small advertisements in columns, 30 words for 3*s.* 6*d.*"—No; but under "Advertisements and Sales, 8 words for 6*d.*"

MARY writes:—Dear Myra, I have been a constant subscriber to your Journal from the first day you commenced it, and I have always entertained the highest opinion of you and your abilities, till last month quite disappointed me. I saw then that you actually gave advice to a young married lady that the sooner the better she learnt submission to her "master and lord." Now I have always considered that the advice of the Apostles was the necessary outcome of the requirements of the times when wives were no better than slaves, and the tyranny of man kept her in subjection and servitude, and that the Apostles were tinged with the ideas. To talk to a woman of the present time of her husband being her and masterlord, I call absurd and also degrading; there could be no equality nor respect, nor the tender love of

No. 157.—THE DAISY BONNET.
Model from Les Grands Magasins du Louvre, Paris.

united hearts, in such a case. The Apostles never once exhorted women to love their husbands; that seemed to be quite a secondary consideration. In these days mutual love and friendship are, and ought to be, the foundation of the marriage state. If a man is to be considered master, the woman must be servant, and is there anything conducive to mutual respect when men are to be considered masters, and women a race of servants, obliged to vow obedience and subjection to them? I look on marriage as a state designed for the happiness of both sexes, not of one only, in which mutual and tenderest love and friendship lead people to be each solicitous for the superior benefit of the other. All the happiest marriages I know have been founded on that principle, and no obedience or subjection on either side. Perpetual subjection can be but degrading to women, and I believe is the cause of most of the female frivolity and thoughtlessness, and of the greater part of matrimonial unhappiness. Women will do almost anything for, and sacrifice anything to, the man they love, but flesh and blood will not stand being looked upon as a race in subjection. I believe this is the cause of the agitation in favour of women's rights. We must go with the times. The woman of the present day is not the ignorant bond-slave of two thousand years ago. For my own part, I would rather be put in my coffin any day than be married to a man who considered himself my lord and master, and me as of a sex owing obedience and subjection. If I found a man thought so after marriage, I should simply "hate" him. I could not stand being thought meanly of by the very man of all others I would wish to stand well with, and be respected by. Men would lose no happiness and gain much love by putting aside all such tyrannical ideas. It is the refinement of cruelty to put a woman of sensitive feelings and loving disposition in the position of bond slave. I wonder women have stood it so long; it is only their innate capacity for loving that has made them endure injustice and degradation so long. I hope that women will now persevere till their equality is recognised, and no more such tyrannical cruelty and nonsense tolerated. There is no need for women to rule, nor for men; let both be mutually forbearing and loving and on an equality—not the equality of identity, but of parallelism—not like to like, but like to difference—equally noble, equally respected. —[I think that most married women will agree with me that there must be one master and head of a household, as there must be one captain only of a ship. I do not think that women are less loved, less cherished, less respected, because they obey their husbands and are submissive to them; on the contrary. I do not think it desirable to open a discussion in these pages on women's rights, for I am old-fashioned enough to think that we have generally what we deserve, and that, if we would qualify ourselves to equal the brain power and reasoning qualities of man, we should have to study more than we do now, as a rule. Educated, highly educated women who have passed through the curriculum of manly education, are rare, though less rare than some twenty years ago, but the best and the cleverest of these agree in acknowledging the duty of obedience to their husbands. We are not *inferior* to men; we are simply different, each man and each woman fitted by supreme wisdom for different tasks and varied duties. And strange as it may seem to you, who walk "in maiden meditation, fancy free," to obey the wise advice and follow the judicious precepts of a good man, is a real happiness for a girl or woman. To lean upon a keen, clear judgment, to be saved from error, great or little, to be guided, to be upheld in the often difficult path of duty, is no small blessing. How can a man think "meanly" of his wife? She is part of himself—her glory, her fame, her happiness are his; nothing can affect her which does not also involve his dearest interests. How can he not respect the mother of his children, if she be worthy of his love? Believe me, there are few things more painful than when a wife has to be master and ruler, when she has to shield her husband's weakness, to guide him, to take the reins of governing. The idea of a "master," which seems to frighten you, is not alarming to the "perfect love which casteth out fear," and few of us, men or women, married or single, are without a master real, tangible, or some one who takes il maestro's position. The wise man never interferes with his wife's management of her province—the household; but he is none the less the lord and master, she the vicegerent only. You will find, in common with all other women, when you marry, that to obey is a pleasure as well as a duty, and that you will have your humour most when you obey.]

HATS FOR THE SEASON.—The latest novelties in Hats for Seaside, Fete, Archery Meeting, Regatta, Rinking and Promenade, either in Straw, Chip, Silk-crowned, Leghorn, Fancy Willow, and others, from the most simply trimmed Chapeau at Half a Guinea to the most recherché ostrich feather trimmed Hat at Three Guineas; also a variety of pretty Bonnets in Straw, Chip, Fancy Willow, and the becoming Baby Bonnet in Silk of all Shades, French Gauze, Tulle—this latter from Half a Guinea, in Silk from 15*s.* 6*d.*, with Feathers from 21*s.*, can now be obtained at Madame DE LANY'S, 106, Kensington High Street, W., facing the Metropolitan Railway Station.—[ADVT.]

A CLEAR COMPLEXION.—Pimples, black specks, and unsightly blotches on the face, neck, arms and hands can be instantly removed by using Mrs. JAMES'S Herbal Ointment, made from herbs only, and warranted free from anything injurious. It imparts such a lovely clearness to the skin that really astonishes everyone. Ladies at the seaside derive wonderful benefit from the use of this, as it entirely eradicates tan, freckles, sunburn, and roughness occasioned by the winds, and completely does away with that flushed appearance after meals. Mrs. JAMES merely solicits a trial from those who have not used it, after which she feels confident they will use nothing else. A box of the ointment (bearing Government stamp), with directions for use, sent, quite free from observation, post free to any address, on receipt of 13 stamps.—Mrs. C. JAMES, 4, Offord Road, Caledonian Road, London, N. Larger boxes, three times the quantity, 25 stamps.—[ADVT.]

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SKIN DISEASES may be prevented and removed by the timely use of WALTON'S Kaloderma, which is acknowledged by thousands who have tried it to be the most wonderful and harmless preparation ever discovered for protecting the skin (especially when tender and irritable) from the sudden changes of weather, &c. It removes tan, freckles, sunburn, redness, roughness, eczema, erysipelas, scurvy, pimples, blotches, all kinds of eruptions, unsightly discolourations and disfigurement of the face, neck, arms and hands; is delightfully cooling, healing, soothing, and refreshing after the ride, promenade, or drive, heat of ball-room, exposure to the scorching sun, sea air, and saline vapour. Ladies visiting the sea-side or travelling will find its use a positive luxury. The Kaloderma is now largely prescribed by the faculty for healing inflamed wounds, cuts, and abrasions, when every other means have failed. Price 2*s.* 6*d.*, 4*s.* 6*d.*, &c. Sold by all chemists and perfumers, and by T. WALTON, analytical chemist, Haverstock Hill, London. Post free for 33 stamps. Agents—Sanger and Son, 150, Oxford Street; Butler and Crispe, 4, Cheapside; Swann, 12, Rue Castiglione, Paris, &c.—[ADVT.]

G. S. D.—Advertise in few words in the Free Exchange.

Be sure and order MYRA'S Catalogue of Paper Patterns and Models. The information contained in this interesting Catalogue is invaluable. Price 3*d*., postage 1*d*. Mesdames Goubaud, 39 & 40, Bedford Street.

PAPER PATTERN DEPARTMENT.—SPECIAL NOTICE.—In order to prevent disappointment, the Mesdames Goubaud wish to inform their numerous customers that in consequence of the large increase in their Paper Pattern business, orders cannot possibly be executed in less than three days. Post Office Orders or Stamps should be sent with the order to 39, Bedford Street, Covent Garden.

NOTICE.—IMPORTANT TO LADIES.—In consequence of the very large increase in our circulation we find it is not possible to print and bind MYRA'S JOURNAL OF DRESS AND FASHION in less than fourteen days, therefore I am compelled to request ladies to send their questions before the *tenth of each month*, in order to allow me time to reply. I find that delay is incurred by a late publishing day, and ladies do not get their copies of MYRA'S JOURNAL early. To avoid this inconvenience to ladies, I ask their kind co-operation, for they can materially assist me by writing early in the month.

NOTICE.—IMPORTANT TO ADVERTISERS.—In consequence of the great and increasing demand for MYRA'S JOURNAL, we are obliged to go to press on the 15th of each month; the 14th is therefore the latest date on which we can receive advertisements. Interesting and useful as are our advertisement pages to our readers and ourselves, the publishing trade has also its claims upon us, and any delay in the SUPPLY of the JOURNAL inconveniences not only booksellers, but our readers and subscribers.

IMPORTANT TO MYRA.—Ladies are earnestly requested to give EARLY ORDERS to their booksellers, the railway stalls, and our publishers, Messrs. Goubaud and Son, 39 and 40, Bedford Street, Covent Garden. The MAY and JUNE numbers were so much in demand that we reprinted and can now supply them. But reprinting is both troublesome and costly, and so I am anxious to avoid this by having one edition only.

LATEST FROM PARIS.

I HAVE received a charming collection of nouveautés from the celebrated couturière and modiste, Madame Morison, 14, Rue d'Antin, Paris.

Following the suggestion of the *Spectator*, which I translated into French for her information, Madame Morison has sent over several models (doll size), forming complete costumes. The Selida is composed of a Princess tunic over a trimmed skirt; the front has a double pleating, above which a waved pleating and ruche is placed. The tunic has a treble moucheron fringe; the scarves, which cross and drape the dress, are of silk, folded to imitate cording; the high collar is of silk corded, and consists of five rows of cording; the sleeve has three rows of flouncing, with parement and buttons placed above the ruffles formed by the flouncing; the scarf, as well as the pocket, is buttoned on the front of the dress, and has bows arranged by four folds of silk with pleated, fringed ends. This dress can be made in silk, grenadine, or in any broché fabric with silk garniture.

Another new design is the Jeanne d'Arc tunic and bodice, made of pale pink, blue, or cream-coloured brocade. The tunic is long and draped in folds across the front; on the left side, where the folds are fastened rather far back, a pleated pocket is placed in a slanting direction, with a large bow at the lower end; on the right side the folds, four in number, are carried further back still, and carefully pressed in place; under each fold there is a pleated flounce of plain silk, and the fold is fastened over the top of the pleating by means of small buttons. At the back the left side is arranged in a looped draping; the middle of the draping is carried across, and made fast close to the top pleated flounce; it is draped again under the pocket, and the back falls in a long rounded shawl end.

No. 158.—THE THEKLA FICHU.

Made-up Model of Fichu, 3*s*. 6*d*.; *Flat Pattern*, 1*s*. 9*d*.; of complete Costume 5*s*. 6*d*.; *Flat Pattern*, 2*s*. 9*d*.; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

The plain cuirasse bodice is made with the front seams carried up to the shoulder, and seven seams at the back, where it is laced up. The bodice is edged with a narrow bias band, and on each side of the back the basque is slashed, and four narrow pleatings of plain faille let into the space. The collar is double, one part standing up, the other turned down, and is formed entirely of braid laid close together. The coat sleeve is not particularly tight, and the cuff is of quite a new shape. The lower part forms a pointed cuff, open on the outside of the sleeve; the upper part also forms two points, but these are laid flat on the sides of the sleeves, and between the two parts of the cuff there is a bias band of the silk, fastened off with a bow. There are three rows of buttons down the front of the bodice, the middle row being the one used for fastening the dress.

A third model is of the Duchesse costume for travelling. It is made of pure cashmere, or in striped woollen fabric, over a silk or plain woollen skirt. It buttons across the chest, en bias, and has a row of buttons down the back, where it forms a jacket basque on one side only; the buttons are repeated on the front below the bias double-breasted line of the front. The whole vêtement is edged and trimmed with a very deep Spanish fringe.

Another costume is made of two materials; the front and the centre of the back being striped, and the remainder of the dress of plain fabric to match the colour of the stripes. The back of the train is fan-shaped, pleated about 11 inches from the waist. On this train narrow flutings of lace are arranged for dressy toilettes, weddings, fêtes, &c., and in silk for ordinary wear. These flutings are graduated, and appear like the slashings of the fourteenth century vêtements. In front the skirt has two rows of fancy pleatings; the first row deep and regular, the second narrow, and arranged in groups; a pretty pocket is placed on the side-piece of the back, which is finished by flutings in three rows; the other side-piece has three rows of pleatings, placed on a graceful curve, and finished by a novel bow. A deep fringe ornaments the front and the back of the tunic. This is one of the happiest inspirations of Madame Morison.

In woollen materials, soft shaded stripes, chiefly grey, are most in favour. Blue, grey, and grey striped, with blue hair-lines, are also very fashionable, Very pretty striped mohairs and alpacas are sent me. The stripe is

quite new; it consists of hair-line stripes, gradually increasing in width to the centre of the group of stripes, when the lines decrease in width to the hair-line first named. Velvet-striped gauze is also a haut nouveauté; a wide band of velvet upon a clear gauze ground, then four tiny lines of velvet; then the band is repeated. Another pattern has narrow stripes only; a third very wide stripes, separated by a narrow band of silk gauze. Another class of summer fabric is a striped satin grneadine, of varied widths, which I prefer to the velvet-striped gauzes. To enumerate the foulards, plain and striped, the figured failles, the brocades, the Louisines, sent by Madame Morison to illustrate the fabrics used for her charming models, would be a difficult task, so poor and faint an idea does word-painting give of the lovely tints, the harmonious tones of the varied textile fabrics. One especial novelty must not be omitted from our review. Black grenadine costumes, trimmed with cream-coloured fringe of the mossy, fluffy description; over this fringe a black lace is placed. With this a mantle of

New parasols have quaint-looking pointed tops, and are called steeple tops, pagodas, or canopy tops. This is an old-fashioned shape revived, and it is completed by being fastened by a ring suspended from a cord, to which a ribbon bow is attached, which serves as an ornament when the parasol is opened. The parasol for general use is of black twilled silk, or of gros grain lined with white or with black, pinked in deep scallops around the edge, and trimmed with black thread lace. The handles are plain smooth sticks of ebony, mounted or inlaid with old silver, tortoiseshell inlaid with pearl, or else yellow ivory worked with gold or with silver. For ladies in mourning, black parasols, bordered with crape, are used; the sticks are of unpolished ebony. Sun umbrellas, to be used in rain also, are now of plain dark colours—blue, brown, or black—instead of the changeable silks worn last season; these have black sticks mounted with ivory, gold, or silver. For seaside, light-coloured pongee parasols, white, grey, or buff, with coloured linings, steeple tops, pinked edges, and bamboo sticks, are used. There are also parasols

No. 159.—THE FLORA, ETHEL, AND MOUNA MORNING COSTUMES.

Made-up Model, 3*s.* 6*d.*; *Flat Pattern only*, 1*s.* 9*d.*; of Mesdames ADOLPHE and MARIE GOUBAUD, 39, Bedford Street, Covent Garden.

Sicilienne, trimmed with the same cream-coloured fringe and lace to match. Grenadine costumes are also made with silk scarfs, and are trimmed with a profusion of lace. The price of one of these delicious toilettes, perfectly fitting, is £10; cashmere costumes, fashionably trimmed with silk, from £10 to £12; Parisian tulle costumes, from £6 to £7; foulard and silk toilettes, £14; rich silk toilettes, £18 to £20; woollen costumes with fringe garniture, from £8 to £10; a black silk costume, Bonnet's silk, £10 to £12, according to the style and trimming. Great quantities of white embroidery are used; and silk embroidery, in *ton-sur-ton*, is employed for broché robes. The bonnet matches the toilette, with a brocaded robe, and Madame Morison makes bonnets to order, both for ladies and children. Although cream-colour still dominates the modes, it is fashionable to speak and write of it only as ivory-colour, the word crême being left to the *pâtissier*. Ivory is a pretty term it is true, but it does not so well express the peculiar shade, so with your permission, ladies, we will not discard it from our toilette dictionary.

of écru batiste in plaids or checks, lined with brown silk, and trimmed with a border of English embroidery. The richest cream-coloured parasols will be of brocaded silk edged with dentelle de Paris lace. Lace parasols are little used now. The fashionable carriage parasol is a small screen or "turn-over" shade of black or of white silk, richly embroidered, and with ivory handles. The ivory tint, so much in vogue in laces and other confections, appears also in lingerie and handkerchiefs. The principal Parisian lingerie houses show very handsome sets, comprising the collar, cuffs, cravat, and handkerchief of yellowed linen. There are hem-stitched sets with the body of the collar, cuffs, tie, and handkerchiefs of écru linen, bordered with white; and *vice versâ*, of white, with an écru border, hem-stitched on. This is very popular for the morning toilette, and gives a stylish, elegant ensemble. There are sets, with a border in coloured French embroidery—rose, maize, blue, black, écru, and brown being worn with black, brown, écru, and grey costumes.

MYRA.

EIGHTEEN DAYS' SALE.

DEBENHAM & FREEBODY

Beg to announce that their usual **SUMMER SALE** of Surplus and Fancy Stock will commence *on Monday, July 3rd, and terminate on Saturday, the 22nd inst.* Attention is invited to the details below.

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Two Hundred Pieces various SUMMER DRESS FABRICS from 10½*d.* to 21*d.*, all reduced to 8½*d.* per yard.

Six Hundred Pieces various Summer and Autumn SERGES, from 18*d.* to 3*s.* 3*d.* per yard.

One Hundred Pieces Drab and Grey BEIGES, suitable for Seaside and Travelling Costumes, in fifteen Shades, 1*s.* 11*d.* per yard. See pattern enclosed. *These goods were originally 2s. 6d. per yard.*

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Best FRENCH CAMBRICS, at 4¼*d.* and 6¼*d.* per yard. Printed Muslins, 6¼*d.*

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WASHING COSTUMES, in Printed Cambric and Demi Cretonne, from £1 1*s.*; Antique Linen, from £1 13*s.* 6*d.*; Zephyr Cloth, from £1 13*s.* 6*d.*

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SERGE COSTUMES, Braided and Trimmed in Twenty Designs, from £2 2*s.*

New Models in ULSTERS for Travelling, from £1 5*s.* 6*d.*

MOURNING COSTUMES.—All Black Material Costumes at greatly reduced prices. Black Tamative Costumes, from £2 9*s.* 6*d.* to £4 4*s.*

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The Stock of French BIJOUTERIE, consisting of Necklaces, Ear-rings, Pendants, Brooches, Chatelaines, &c., much below usual prices.

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The whole of this season's Models are offered at greatly reduced prices. COLOURED GROS GRAIN SILK COSTUMES from £6 18*s.* BLACK SILK COSTUMES, £5 18*s.* RICH PROMENADE COSTUMES, in Brocatelle and Damassé, reduced to £9 10*s.* RICH DINNER DRESS of Damassé and Poplin, from £7 10*s.* SILK and CASHMERE COSTUMES, from £7 10*s.* FRENCH MODELS, Half Price.

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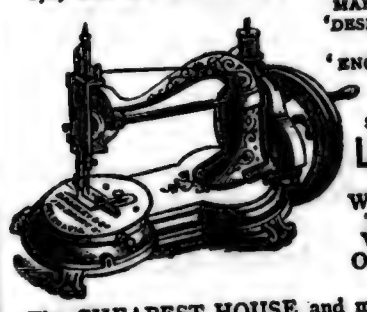

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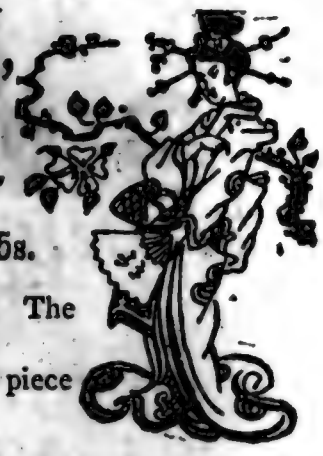

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*** *A List of Patterns and Prices of Paris Patterns and Models on application.*

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DESCRIPTION OF THE NEEDLE-WORK DESIGNS.

No. 69.—HALF-SQUARE AND SQUARE IN NETTING. The rage for half-squares of all kinds as fichus induces us to give an easy way of netting a half-square for a fichu; by increasing the number of stitches, it will be easy to make a pointed tablier for dresses on a larger half-square. Begin by making a foundation of two more stitches than the number needed. If 140 stitches are required, the foundation should be 142 stitches. 1st row.—140 stitches, turn. 2nd row.—139 stitches leaving the last stitch, and turning as usual. 3rd row.—138, leaving the last stitch each time until you have one stitch only on the mesh; the half-square will then present a row of small loops on each side, to which you will sew on the lace or fringe for trimming it.—ANOTHER MODE. Work 1 stitch, turn. 2nd row.—Work 2 stitches in the 1 stitch, turn. 3rd row.—Work 2 stitches, and 2 in the last stitch of the row. 4th and following rows.—Work 1 stitch in every stitch except the last, in which 2 stitches are always worked, until you have the half-square as large as you wish; the edges will not have the little loops left by the first method.

TO COMPLETE THE SQUARE.

Work 1 row thus: One in every stitch, turn. 1st row.—1 in every stitch till the last 2 stitches, which are netted as 1 stitch; repeat till 1 stitch only is left on the mesh, always netting the last 2 stitches of each row together.

No. 70.—CROCHET EDGING. Composed of braid, lace, and crochet.

No. 71.—TORCHON LACE.

1st row.—The required length of chain. 2nd row.—1 treble, 2 chain, miss 2; repeat to the end. 3rd row.—2 double long,* 8 chain, miss 3 and join to foundation with a slipstitch, 4 more slipstitches, turn, 1 double long into the 8th chain, 1 treble into the next, 1 double, 1 slip-stitch into the next two; 4 chain, miss 3, 2 double long, and repeat from * to the end of the row. 4th row.—1 slipstitch on the point of the first little pyramid of the preceding row; 1 double, 2 treble, 1 double-long into the 4 chain following, 1 purl of 5 chain, 4 chain, 1 purl, work back on the 4 chain, 1 double, 2 treble, 1 double-long; 1 purl, 1 double-long, 2 treble, 1 double into the next 4 chain of the foundation, and repeat from the beginning of the row to the end.

No. 72.—CROCHET ROSETTE FOR COUVRETTES.

Begin in the middle with 5 chain joined in a circle, and work double crochet round this, increasing where necessary, until there are 32 stitches to work on. Then 25 chain, turn and work 5 double on the last 5 chain, 1 chain, turn, work back again 3 double, in ribbed crochet, 1 chain, turn, work 3 double on the last 3 and 3 more on the 25 chain, 1 chain, turn, work back 5 double, 1 chain, work back on these and on 4 more of the 24 chain; continue working ribbed crochet backwards and forwards in this way until 7 points have been worked on the ray, then 2 double on to centre, 25 chain, join to the 5th point of the last ray, and work as before. When these rays are finished, work a row of chain outside, joining to the points with treble stitches, then a row of 2 chain, 1 treble, alternately. For the outside edge, 14 chain, 1 slip-stitch, missing 3 spaces all round, and for the last row, begin in the centre of a scallop, 4 chain, 1 slip-stitch into middle of scallop of 14 chain, repeat this loop twice more, 7 chain, and repeat the loops on the next scallop. The small rosette is a combination of the centre and outer edge of the larger one.

No. 73.—KNITTED SQUARE FOR COUNTERPANES.

Choose four steel needles of a size suited to the cotton, and cast one stitch on to each. 1st row.—Knit all the stitches. 2nd row.—Make 1, knit 1. 3rd row.—Purl 1, knit 1. 4th row.—Make 1, purl 1, make 1, knit 1. 5th row.—Purl 3, knit 1. 6th row.—Make 1, purl 3, make 1, knit 1. 7th row.—Purl 5, knit 1. 8th row.—Make 1, purl 2, make 2, knit 2 together, purl 1, make 1, knit 1. 9th row.—Purl 4, knit 1, purl 1, knit 1, purl 3, knit 1. 10th row.—Make 1, purl 3, knit 4, purl 3, make 1, knit 1. 11th row.—Purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1. 12th row.—Make 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, make 1, knit 1. 13th row.—Purl 4, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 3, knit 1. 14th row.—Make 1, purl 3, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 3, make 1, knit 1. 15th row.—Purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1. 16th row.—Make 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, make 1, knit 1. 17th row.—Purl 3, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 1, purl 3, knit 1. 18th row.—Make 1, purl 4, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 3, make 1, knit 1. 19th row.—Purl 4, knit 4, purl 2, knit 4, purl 4, knit 4, purl 4, knit 1. 20th row.—Make 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, make 1, knit 1. 21st row.—Purl 3, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 3, knit 1. 22nd row.—Make 1, purl 4, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 3, make 1, knit 1. 23rd row.—Purl 4, knit 4, purl 2, purl 2 together, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 4, knit 1. 24th row.—Make 1, purl 4, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, make 1, knit 1. 25th row.—Purl 2, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 5, knit 1. 26th row.—Make 1, purl 3, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 2, purl 3, make 1, knit 1. 27th row.—Purl 4, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 1, knit 1. 28th row.—Make 1, purl 4, knit 4, purl 4, knit 4, purl 4, knit 4, purl 4, knit 4, purl 4, knit 4, purl 4, make 1, knit 1.

29th row.—Purl 5, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 5, knit 1. 30th row.—Make 1, purl 5, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 5, make 1, knit 1. 31st row.—Purl 6, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 6, knit 1. 32nd row.—Make 1, knit 6, purl 2 together, purl 1, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 1, purl 2 together, knit 6, make 1, knit 1. 33rd row.—Knit 7, purl 2, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 2, knit 8. 34th row.—Make 1, knit 7, purl 2, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 4, knit 2 together, knit 1, purl 2, knit 7, make 1, knit 1. 35th row.—Purl 10, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 10, knit 1. 36th row.—Make 1, purl 10, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 2, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 1, purl 2 together, purl 10, make 1, knit 1. 37th row.—Purl 13, knit 4, purl 4 knit 4, purl 4, knit 4, purl 13, knit 1. 38th row.—Make 1, knit 11, purl 2, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 2, knit 11, make 1, knit 1. 39th row.—Knit 12, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, make 2, purl 2, knit 2 together, knit 1, purl 2, knit 13. 40th row.—Make 1, knit 12, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, purl 2, knit 2 together, purl 3, knit 1, purl 1, knit 1, knit 2 together, purl 2, knit 12, make 1, knit 1. 41st row.—Purl 15, purl 2 together, purl 1, knit 4, purl 2, purl 2 together, purl 1, knit 4, purl 1, purl 2 together, purl 15, knit 1. 42nd row.—Make 1, purl 17, knit 1, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, purl 17, make 1, knit 1. 43rd row.—Purl 18, knit 2 together, knit 1, purl 4, knit 1, knit 2 together, knit 1, purl 17, make 1, knit 1. 44th row.—Make 1, knit 16, purl 2, knit 2 together, purl 2, make 2, purl 2, knit 2 together, purl 2, knit 16, make 1, knit 1. 45th row.—Knit 19, purl 2 together, purl 2, knit 1, purl 1, knit 1, purl 1, purl 2 together, knit 20. 46th row.—Make 1, knit 19, purl 2, knit 4, purl 2, knit 19, make 1, knit 1. 47th row.—Purl 22, knit 1, knit 2 together, knit 1, purl 22, make 1, knit 1. 48th row.—Make 1, purl 22, knit 2 together, knit 1, purl 22, make 1, knit 1. 49th row.—Purl 23, knit 2 together, purl 23, knit 1. 50th row.—Make 1, knit 47, make 1, knit 1. 51st row.—Knit 50. 52nd row.—Make 1, knit 49, make 1, knit 1. 53rd row.—Purl 51, knit 1. 54th row.—Make 1, purl 51, make 1, knit 1. 55th row.—Purl 53, knit 1. 56th row.—Make 1, knit 53, make 1, knit 1. 57th row.—Knit 56. 58th row.—Make 1, knit 55, make 1, knit 1. 59th row.—Purl 57, knit 1. 60th row.—Make 1, purl 57, make 1, knit 1. 61st row.—Purl 59, knit 1. Cast off the stitches.

NO. 69.—HALF-SQUARE AND SQUARE NETTING.

No. 74.—DESSERT D'OYLEY.

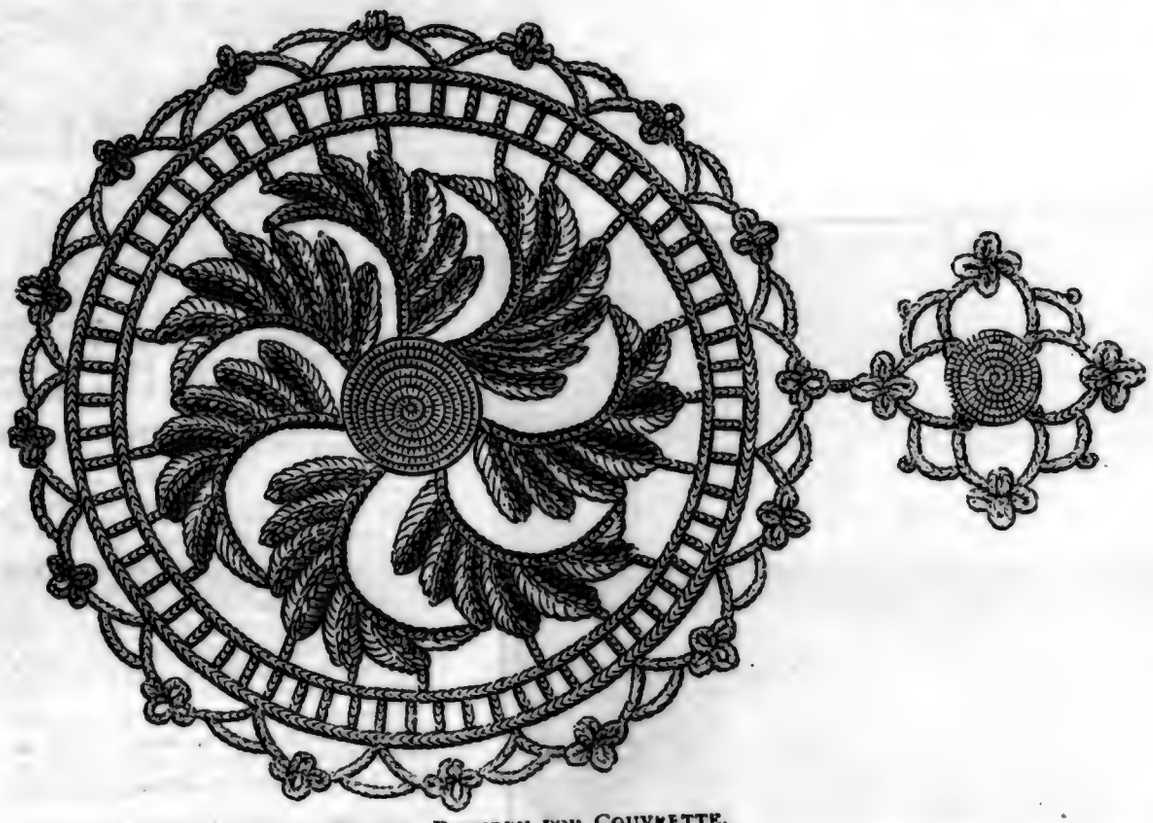
This d'oyley is worked in Devonshire lace braid and plain point lace braid. It is quickly and easily worked. The braid is tacked down over the pattern, and joined by bars twisted or worked in buttonhole. The pattern can also be placed under Brussels net, and the Devonshire braid run over it with fine lace thread.

No. 75.—BRAID LACE.

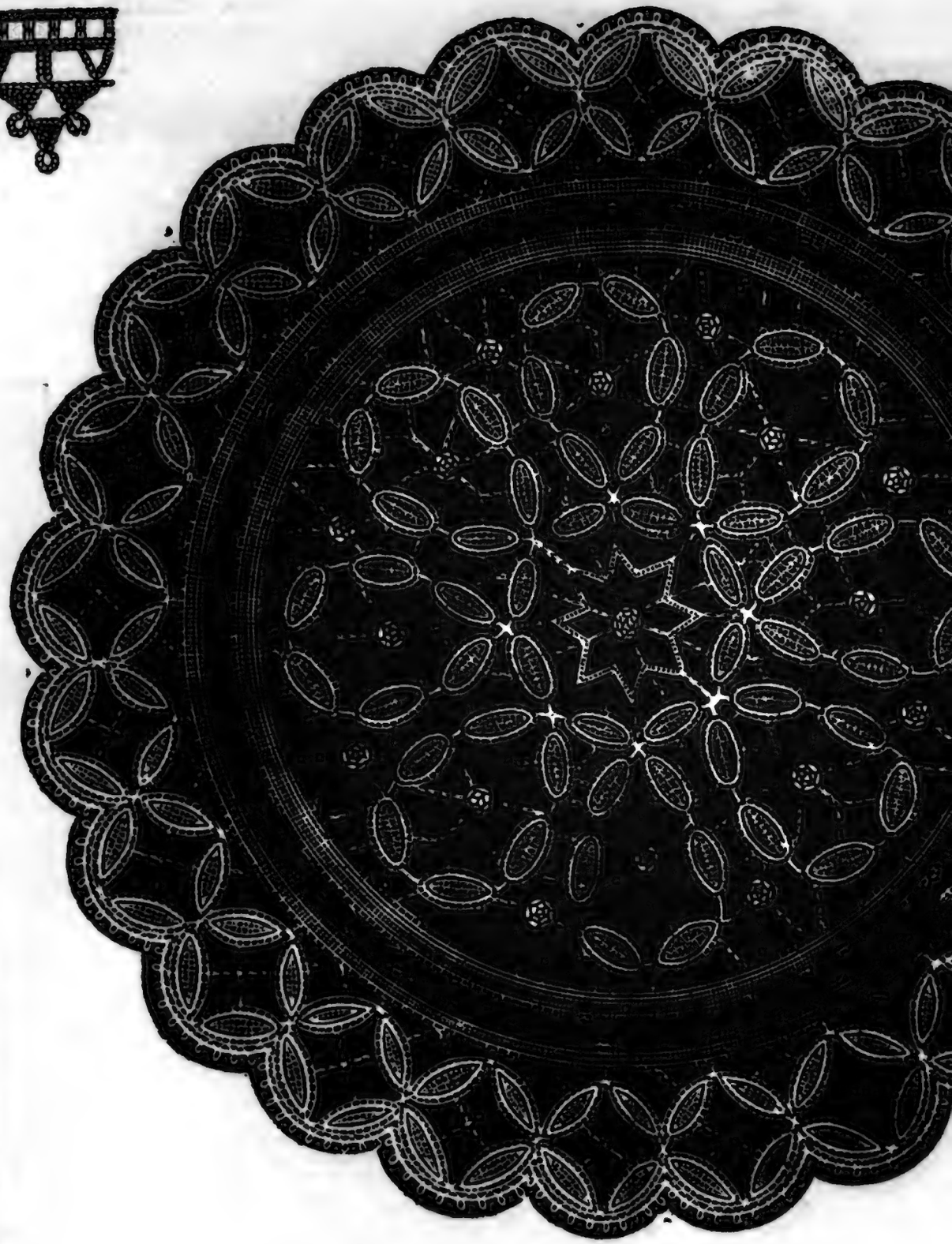
This edging, worked with coarse braid, is very suitable for furniture, and in a little finer braid is a very pretty trimming for summer dresses. The braid can be either white or écru, and of the widths shown on the design;

No. 70.—CROCHET AND BRAID LACE.

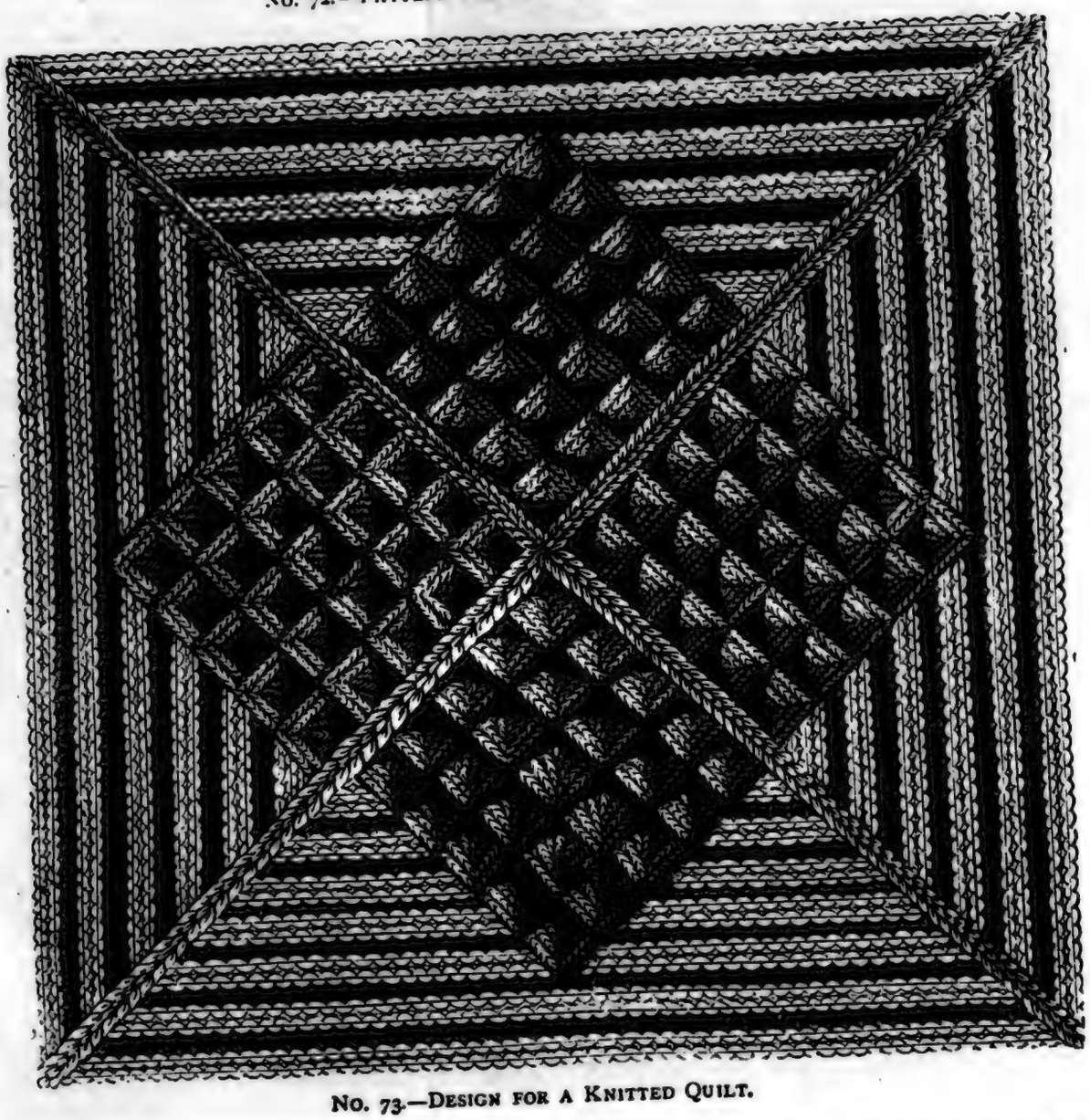
No. 71.—TORCHON LACE.



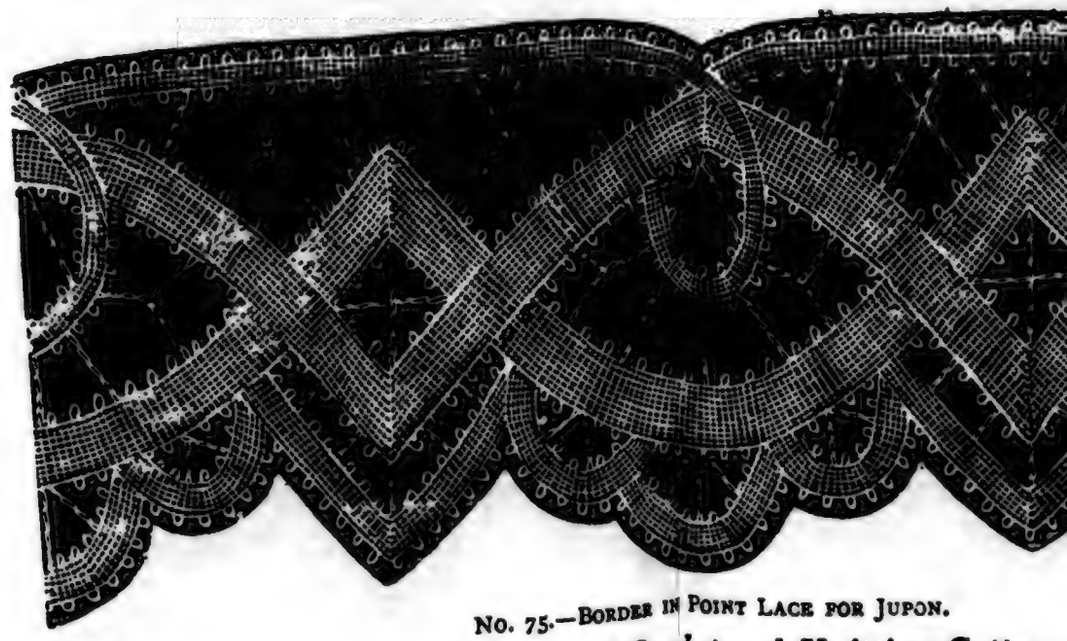
No. 72.—PATTERN FOR COUVRETTE.



No. 74.—DESIGN FOR A DESSERT D'OYLEY.



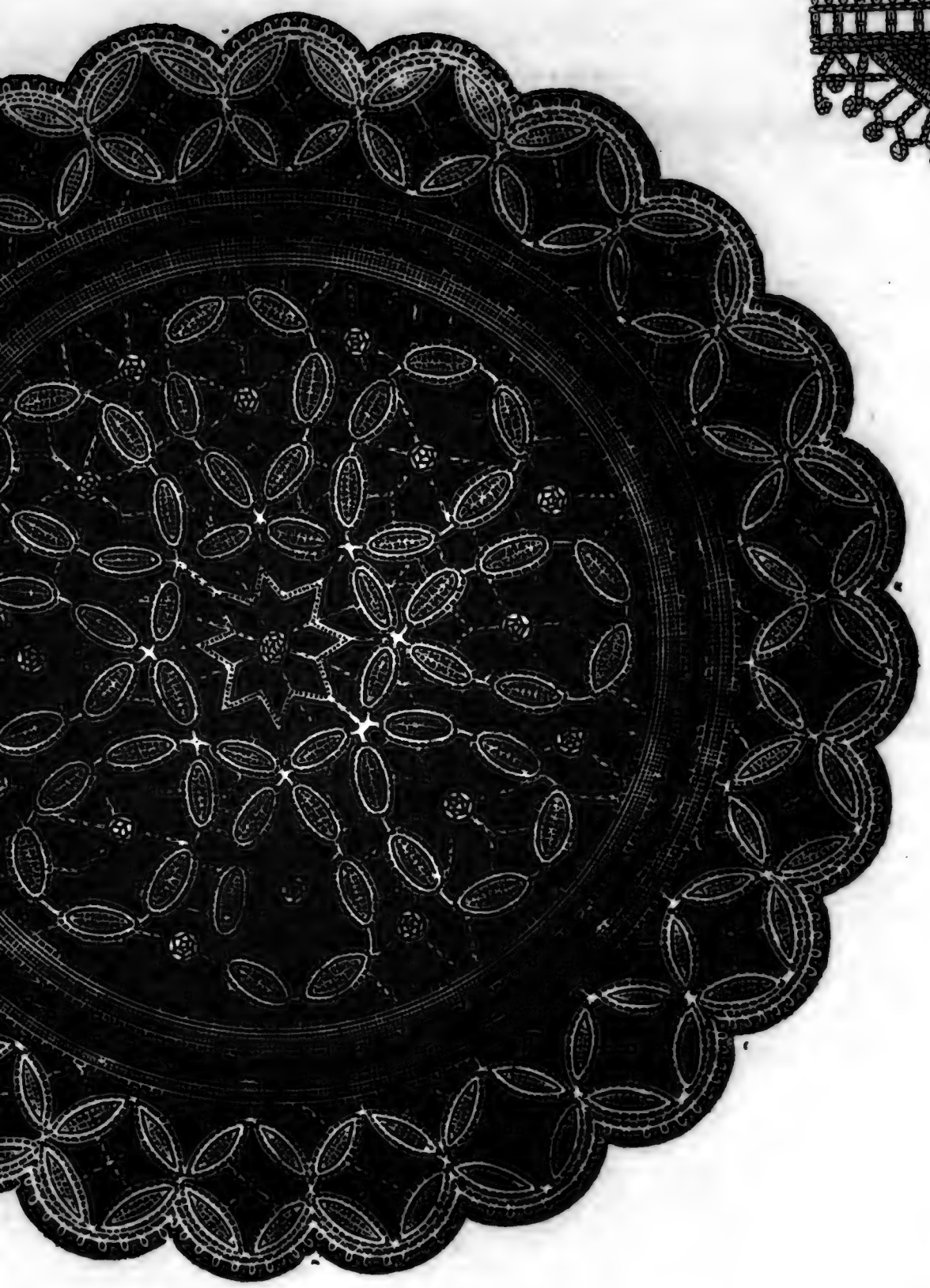
No. 73.—DESIGN FOR A KNITTED QUILT.



No. 75.—BORDER IN POINT LACE FOR JUPON.

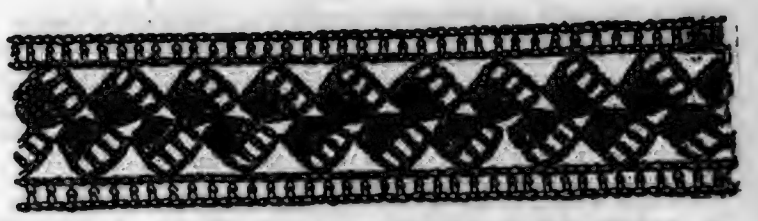
We beg to recommend Messrs. WALTER EVANS & Co. *for every kind of Crochet and Knitting Cotton,*

No. 76.—TORCHON LACE IN CROCHET.

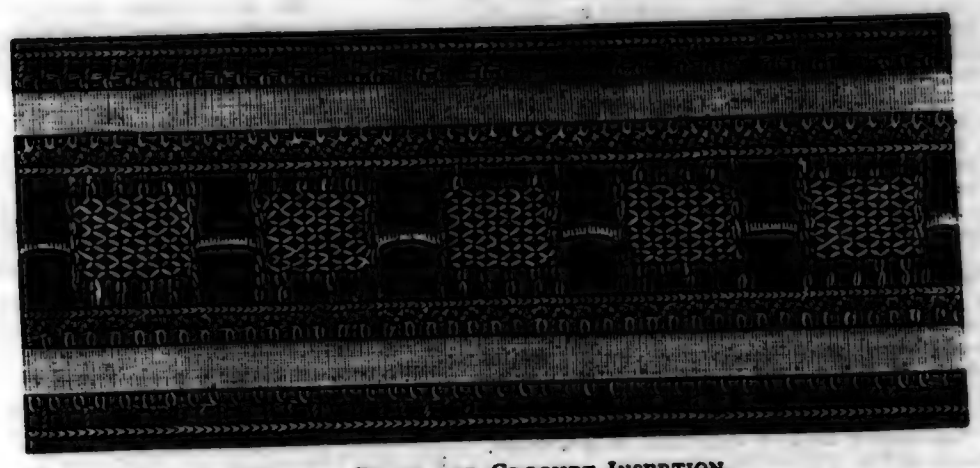


No. 74.—DESIGN FOR A DESSERT D'OYLEY.

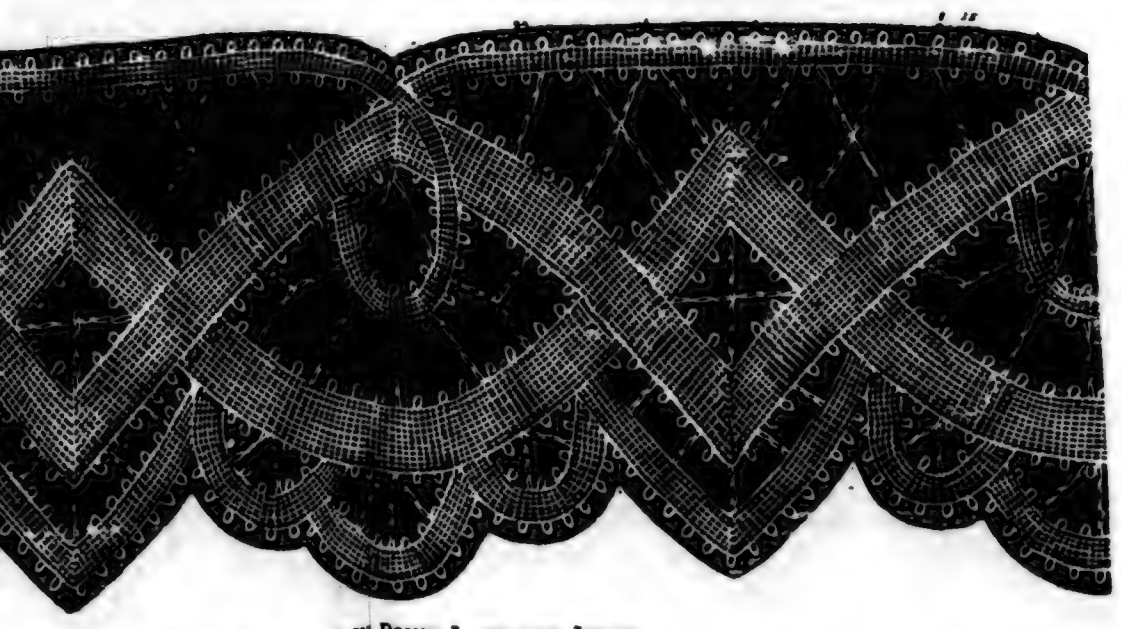
No. 77.—INFANT'S BOOT.



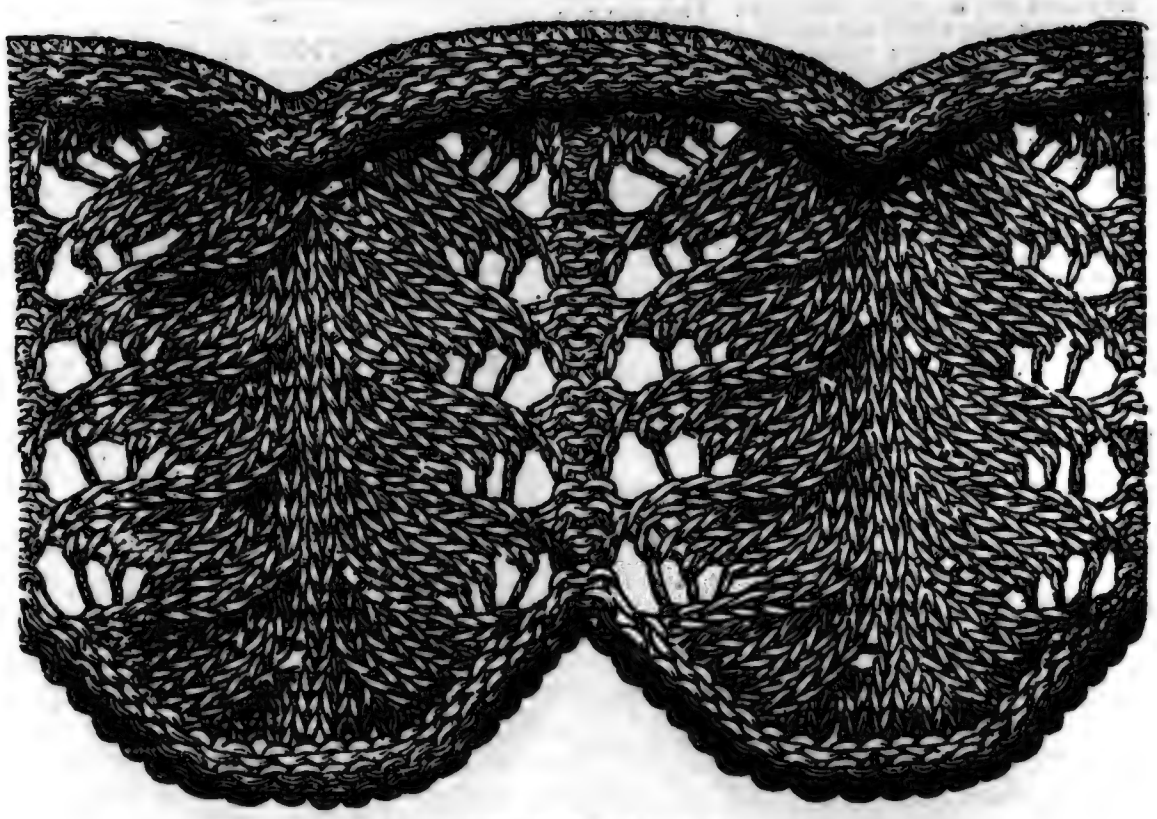
No. 78. CROCHET INSERTION WORKED SHORT WAY.



No. 79.—BRAID AND CROCHET INSERTION.



No. 75.—BORDER IN POINT LACE FOR JUPON.



No. 80.—BORDER FOR KNITTED QUILT.

o. *for every kind of Crochet and Knitting Cotton, Embroidery and Macramè Lace Thread.*

they must be tacked on the traced pattern, and the bars worked in buttonhole stitch with thread of the same colour as the braid. Great care must be taken in turning the braid at the corners that the points may be sharp when the work is untacked.

No. 76.—TORCHON EDGING IN CROCHET.

Work a sufficient length of chain.

1st row.—1 treble into each chain.

2nd row.—1 treble, 2 chain, miss 2, to the end of the row.

3rd row.—8 double, 1 chain, 2 double, the first into the same stitch as the 8th, turn and work the point in ribbed crochet, 2 double, into the last 2 double; 1 double, 1 chain, 1 double, into the 1 chain of previous row, 2 double, turn and work back again, always increasing in the same way at the top by working 2 double and 1 chain, into the 1 chain of the preceding row, and at the end of each row joining the point to the foundation by a slip-stitch; the last row of the point should have 21 stitches in all. 13 double along the foundation, and then begin another point.

4th row.—1 treble into the foot of the point, 1 treble into the side, missing 2; 2 chain, 1 purl, 2 chain, miss 1, 1 treble; repeat this round the point, and at the top work 2 treble into the same stitch; when the 7 scallops are finished, work 1 treble into foot of point, miss 1, 1 treble into next stitch, 1 chain, 1 purl, 1 chain, 1 treble into same stitch as the last, and repeat from the beginning of the row.

No. 77.—BABY'S BOOT.

Materials: 1 skein single Berlin wool, pink, and 1 white ditto; 5 needles, No. 13; bell gauge.

The boot is done in garter stitch in pink wool; the leg in a fancy stitch in white wool. The tongue is also done in white wool.

Commence with two needles at the foot as follows:—Cast on 2 stitches with pink wool, knit them 4 times, the 5th time increase 1 stitch; knit these 3 stitches 4 times, so as to form 2 ridges in garter stitch, the 5th time increase as before. Continue thus till you have 12 stitches on the needle, but always increase *on the same side*. Then knit 22 plain rows or 11 ridges. At the commencement of the 23rd row, if it come on the right-hand side, knit 2 together for the heel, if not, knit 2 together at the end of the row. Then 22 plain rows as before, then *increase* 1 stitch on the *same side* as the decrease; then 22 more plain rows. Then at the left-hand side knit 2 together, knit 2 ridges or 4 rows. 5th row.—Decrease 1 stitch, again knit 4 rows. Repeat this till only 2 stitches remain on the needle. Remember always to decrease on the same side. This forms the boot.

For the tongue, work as follows; but be careful to keep the pattern, which consists of a plain stitch running straight up each side, and alternate bars of 3 rows of purl and plain. To do this, you must be very careful to purl and plain in the right places, particularly when working *backwards* from the inside. Take 3 needles, and white wool, and pick up all the edge stitches to the ankle. The tongue itself is composed of 5 stitches. These place on the 3rd needle, which has already 2 stitches on it; take up 3 more from the opposite needle, and join them by a plain row, at the end of which slip the last stitch, knit the next 1 on the next needle, and pass the slipped one over, turn and knit *from the inside*, as follows:—slip 1, purl the next three, thread forward, slip 1, take 1 from the opposite needle and pass it over the slipped one, as on the other side. Turn, slip 1, 3 plain, slip 1, take 1 from next needle, draw the slipped 1 over. Turn back, slip 1, 3 plain stitches, slip 1, take 1 from next needle as before, 3 purl, slip 1, take 1 from next needle, pass it over as before. Continue this till both sides are joined.

The leg: With white wool and 3 needles pick up all the stitches, which, including the 5 forming the tongue (which must not be cast off, but remain on the needle), ought to be 12 on each needle, 36 in all. Then 1 plain round, then 4 purled rounds. Then the pattern for the leg as follows:—

1st round.—Thread forward, 1 plain, thread forward, 2 together, 1 plain, 2 together, thread forward, 1 plain, thread forward, 2 together, 1 plain, 2 together.

2nd round.—Plain.

3rd round.—Thread forward, 3 plain, thread forward, slip 1, knit 2 together, pass the slipped one over, thread forward, 3 plain, thread forward, slip 1, knit 2 together, pass the slipped one over.

4th round.—Plain.

5th round.—2 together, 1 plain, 2 together, thread forward, 1 plain, thread forward, 2 together, 1 plain, 2 together, thread forward, 1 plain, thread forward.

6th round.—Plain.

7th round.—Slip 1, 2 together, pass the slipped one over, thread forward, 3 plain, thread forward, slip 1, 2 together, pass the slipped one over, thread forward, 3 plain, thread forward.

8th round.—Plain.

Knit these 8 rounds 3 times, then 1 plain round, and cast off loosely. With pink wool, crochet a loop of 2 or 3 stitches into every 3rd stitch as an edge. A piece of pink ribbon should be run into the leg.

The sole: With pink wool and 5 needles, pick up the stitches all round the foot. 11 stitches on 1 needle for the toe, 11 on another needle for the heel, and 2 other needles for the side stitches. Begin the left side of the heel, and knit 1 plain round.

2nd round.—Purl.

3rd round.—Purl, but decrease 1 stitch at the beginning and end of the heel needle, and at the beginning and end of the toe needle.

4th round.—Purl.

Then continue with the heel needle only for the sole, which is knit in garter stitch.

1 plain row, decreasing at both ends of needle. Then 2 plain rows, but knitting in 1 stitch from the 2 side needles at the end of each row. In the next row, instead of knitting *in* a stitch from each side, *add* 1 at each end of needle, on which there ought then to be 9 stitches. Continue knitting plain, keeping your 9 stitches, but joining in a stitch from each side, till you reach the toe. Then join the 2 needles together, and cast off the stitches.

This is rather a difficult boot, but is very pretty when finished.

No. 78.—CROCHET INSERTION.

This insertion is worked the short way. Begin with 5 chain, join in a circle, and work into it, 1 treble, 1 chain, 1 treble, 4 chain, 6 treble. Turn; *5 chain, 1 treble into the second stitch, 1 chain, miss one, 1 treble, 1 chain, miss one, 1 treble, 4 chain, 6 treble into the 4 chain of previous row. Turn and repeat from * until the required length has been worked. The edge on either side consists first of a row of chain with 2 slipstitches on each point of the pattern; 6 chain between the points. Above this a row of alternate treble and chain.

No. 79.—INSERTION IN BRAID AND CROCHET.

This insertion is composed of renaissance and almond-shaped braids. This new braid is less like an imitation of lace than the medallion braid, and in fact it resembles very fine crochet divided by a tolerably thick bar. It is edged with small loops, into which the crochet needle is inserted, in order to form the design.

No. 80.—BORDER FOR QUILT.

Materials required: Strutt's knitting cotton, No. 4, and 2 steel needles, No. 12.

Cast on 40 stitches, and knit 6 rows backwards and forwards in garter stitch before beginning the pattern as follows:—

1st row.*—2 plain stitches, thread forward 4 plain, 2 together, 5 plain, 2 together, 4 plain, thread forward, repeat from *.

2nd row.*—2 plain, thread behind the needle, 1 purl, thread twice round the needle, 4 purl, 2 together, 4 purl, 2 together, 3 purl, thread twice round the needle, 1 purl, repeat from *.

3rd row.—*4 plain, thread forward, 4 plain, 2 together, 1 plain, 2 together, 4 plain, thread forward, 2 plain, repeat from *.

4th row.—2 plain, 3 purl, thread twice round the needle, 2 purl, 2 together twice, 3 purl, thread twice round the needle, 3 purl, repeat.

Continue these 4 rows till you have the required length, then knit 6 more rows in garter stitch, and cast off.

Observe that after knitting 4 rows you will only have 38 stitches on the needle, This is unavoidable. To remedy this in beginning the 1st row, when you come to 5 plain, knit 3, and in the 4th stitch, make 1 by raising a loop of a stitch done in the preceding row.

This is a very effective pattern.

DESCRIPTION OF OUR CUT-OUT PAPER PATTERN.

THE STEPHANIE MANTLE.

The pattern consists of two pieces, the back and front. Before cutting out the mantle, the two pieces of paper must be joined together from B to C. Turnings for this purpose are allowed in the pattern, leaving the gore from A to B open. The seam down the back may be either on the straight or on the bias. The mantle is a good shape for either silk, cashmere, or grenadine.

Quantity of material—2¼ yards of 27-inch material.

DESCRIPTION OF THE DIAGRAM-SHEET.

Side No. 1.—First Model: The Doris fichu-shawl, made of grenadine, and tied in front. The fichu is cut the straight way of the material, without any seam, and is trimmed with deep fringe.

No. 1, half of shawl.

Second Model: The Nautilus toilette, trimmed with lace. The tunic forms a cuirasse-bodice in front, and the back forms a long square end at the edge. The bodice is buttoned all down the front, and trimmed with bias bands and lace, arranged like a pointed fichu in front and at the back. The tablier is draped on each side under a coquillé of lace and loops of ribbon,

No. 2, front; No. 3, side-piece; No. 4, back; No. 5, sleeve; No. 6, tablier.

Side No. 2.—Third Model: The Bouquet des Champs Tunic. This tunic is made of cream-coloured grenadine, trimmed with lace and bows of ribbon. It is very tight-fitting. The front is open en cœur, and cut without a seam; the back is open to the edge, where the skirt is lightly draped under a bow of ribbon. A lace pocket ornaments the edge of the tunic, and the half-length sleeve is finished off with a lace flounce.

No. 7, front of the tunic; No. 8, back; No. 9, sleeve.

Fourth Model: Bathing costume for a child of ten, to be made of blue serge, and trimmed with braid. The front of the blouse is crossed with two rows of buttons; the back is straight and has no side-piece, and the blouse is fastened at the waist by a band. The trousers are open at the side, and trimmed at the edge with three rows of braid; the top is put into a band.

No. 10, front of the blouse; No. 11, back; No. 12, sleeve; No. 13A, half of the trousers; No. 13B, band.

Fifth Model: The Murad sleeveless confection of striped material trimmed with ball fringe. The confection is semi-fitting, open in front, forms a point at the side, and has a short basque at the back. Loops of ribbon at the edge in front, simulating a pocket.

No. 14, front of the confection; No. 15, side-piece; No. 16, back.

DESCRIPTION OF OUR COLOURED FASHION PLATE.

1. Seaside costume, of pink toile d'Alsace; the front bias folds; the sides with a robing of four flounces only. Polonaise of ivory-white grenadine, bound with silk, and trimmed with silk bows and buttons. A pocket drapes the right side. The bodice crosses once in front, and has a scalloped revers. Straw hat, with black faille bow, plume, and wreath of daisies.

2. Seaside dress for boy, of black serge, with blue serge trimming. The front braided over white serge; wide sash. Sailor hat.

3. Grey serge dress, with striped serge trimming. This is made of white serge, braided with blue mohair braid, if Galatea stripes are not used. The tunic has a polonaise front; the back is of the striped serge; the striped serge crosses like a fichu in front, and ties like a sash at the back. Straw hat with blue ribbon and flowers.

EXCHANGE.

Black lace beaded sleeveless jacket, filoselle, Roman work, perfectly new; value 3 guineas. What offers?—Miss M. KNIGHT, 33, Castle Street, Hereford.

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Have exquisitely beaded and braided cuirasse, not made up, almost completed. Want feathers or useful exchange.—Miss BERTIE, Newport, Barnstaple.

Two sets of crochet for nightdresses. Useful exchange.—Miss BRAITHWAITE, Temple Park, Belfast.

Books to exchange or sell: "1001 Gems of Poetry," "Goldsmith's Poetical Works," "Story of a Diamond." Wanted: good linen sets, good gloves (size 7), or spray of small daisies.—Miss L. GRAME, Atteby, Co. Meath, Ireland.

ADVERTISEMENTS AND SALES.

Five yards wool-work, 5 inches wide, for mantle, window, and bracket, £2. Fender stool piece, 7 inches wide, £1 10s. Six pairs knitted baby's socks (Welsh wool), 6s. 6d.—No. 276, MYRA'S Office.

Point lace handkerchief, very handsome, made by poor Irish girl, 10s. Two large old-fashioned Limerick lace veils, suitable for fichus, aprons, &c., 10s. each. Berthe, 8s. Crochet edging, 1s. 7d. for 6 yards.—Miss MCKAY, care of M. E. F., Highlands, Taunton.

I have to exchange a stylish black net body and tablier, trimmed with black lace, never worn; a very nice morning dress, in two shades of brown; both just made. A young lady's cap and collerette, lace and rich light-blue ribbon, never worn. Offers requested in mourning materials, muslin curtains, or jet bracelets, or 25s. for net tablier, &c. Cash, £1 10s.; £2 for dress; 9s. for cap and collerette.—No. 278, MYRA'S Office.

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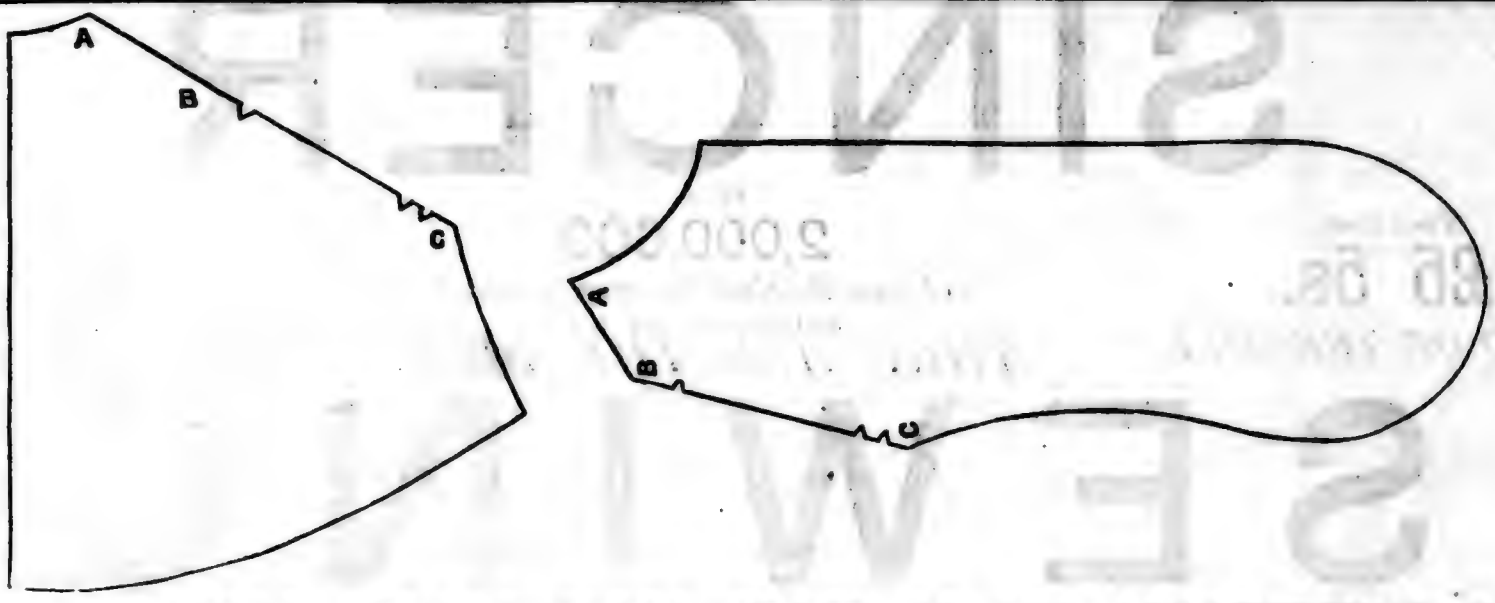

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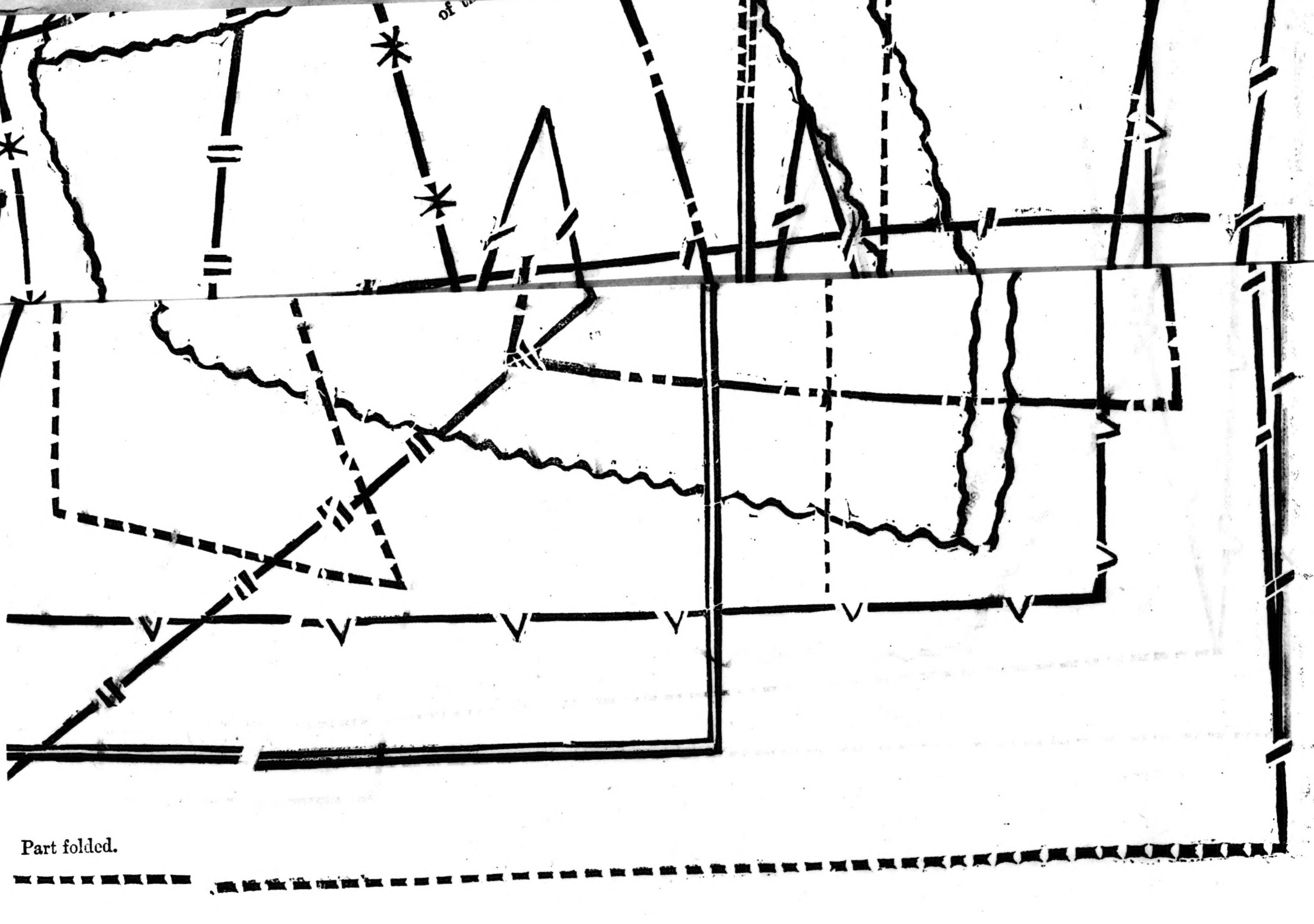

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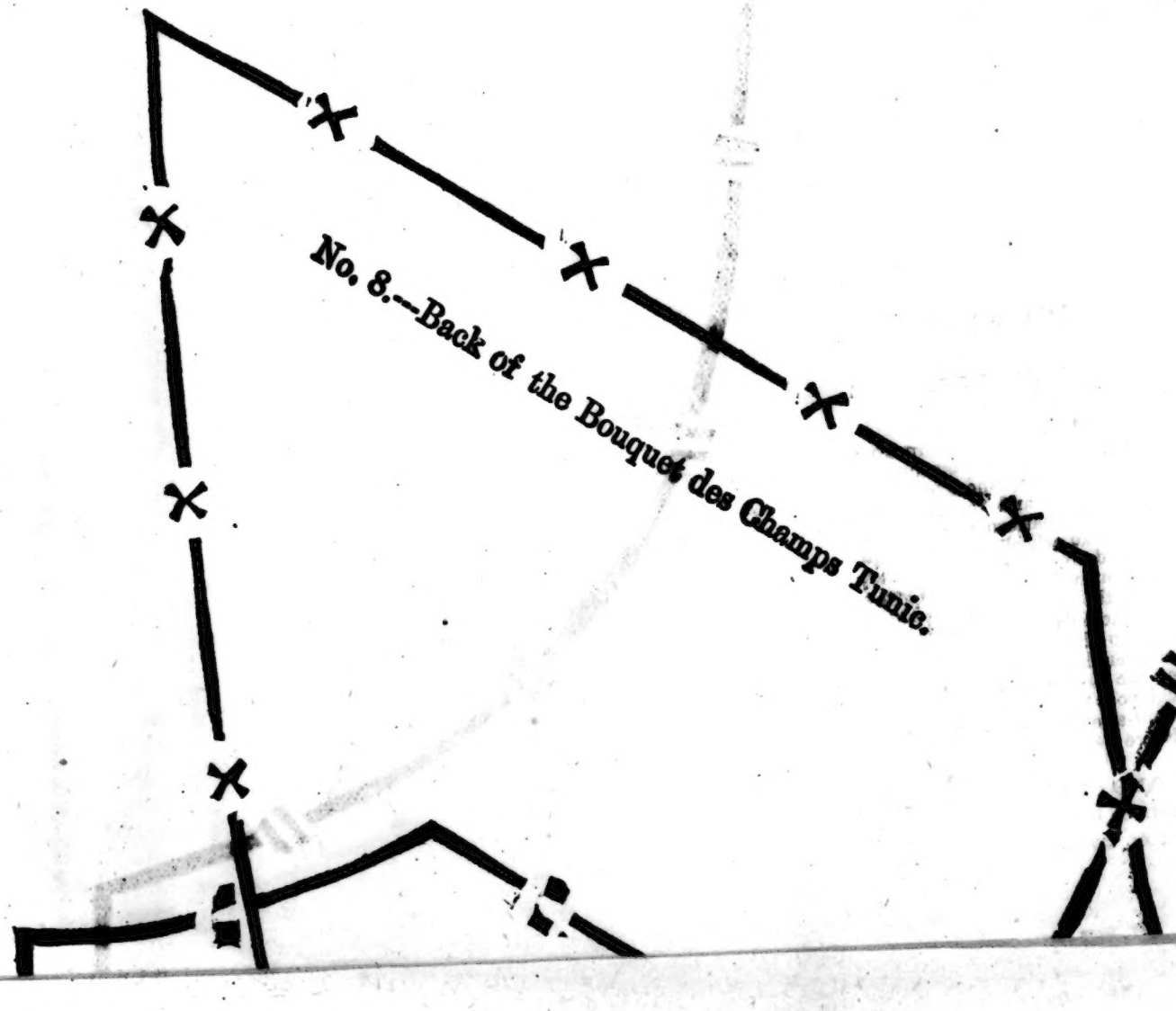

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